



THE LIBRARY
OF
THE UNIVERSITY
OF CALIFORNIA
LOS ANGELES



Digitized by the Internet Archive
in 2008 with funding from
Microsoft Corporation

A GUIDE TO GOOD ENGLISH

BY

ROBERT PALFREY UTTER, Ph.D.

ASSOCIATE PROFESSOR OF ENGLISH
IN AMHERST COLLEGE



HARPER & BROTHERS PUBLISHERS
NEW YORK AND LONDON

COPYRIGHT 1914, BY HARPER & BROTHERS
PRINTED IN THE UNITED STATES OF AMERICA

R-U

Rev 7-8-47

PE
1408
213 g

CONTENTS

	PAGE
INTRODUCTION	v
SYMBOLS USED IN CORRECTING THEMES	xi

PART I

WORKMANSHIP

CHAP.		
I.	GOOD USE	1
II.	MANUSCRIPT	3
III.	PUNCTUATION	5
IV.	CAPITALIZATION	16
V.	SPELLING	21
VI.	DIVISION OF WORDS—SYLLABICATION	27
VII.	ABBREVIATIONS	31
VIII.	FIGURES	33
IX.	GRAMMAR AND IDIOM	35
X.	SENTENCES	42
XI.	PARAGRAPHING	61
XII.	DICTION—CHOICE OF WORDS	67
XIII.	LETTER-WRITING	82

PART II

METHOD

COLLECTING MATERIAL	93
INTELLECTUAL HONESTY	93
FORM OF REFERENCES	94

505408

CONTENTS

CHAP.		PAGE
	HOW TO FIND MATERIAL	96
	NOTE-TAKING	98
	I. FORM	98
	II. LECTURES	100
	III. RECITATIONS	103
	IV. READING	104
II.	ORGANIZING MATERIAL	107
	I. THE EXPOSITORY OUTLINE	107
	II. THE ARGUMENTATIVE OUTLINE OR BRIEF	112
	THE THREE PARTS OF THE BRIEF	114

PART III

PROSODY AND GRAMMAR

I.	PROSODY	121
	KINDS OF FEET	123
	KINDS OF LINES	125
	PRACTICE OF VERSIFICATION	128
	KINDS OF STANZAS	130
	THE SONNET	135
	BLANK VERSE	136
	FREE VERSE	136
II.	OUTLINE FOR REVIEW OF GRAMMAR	138
	INFLECTION	140
	SYNTAX	146
III.	PARADIGM OF A STRONG VERB	159
IV.	CLASSIFIED EXERCISES	165
V.	MISCELLANEOUS EXAMPLES OF FAULTY ENGLISH	172
	INDEX	181

INTRODUCTION

THIS book is offered with the sympathy of a fellow-craftsman to all who seek self-expression through words. It is based on the experience of a number of years spent in handling the manuscript that comes into the office of the newspaper, the magazine, the book publisher, and that which is written in college classes of all sorts, from those composed of Freshmen to those composed of more or less practised writers and teachers who seek from the college special help of some kind. On the basis of such experience I have selected the material for this book. In it I have tried to give answers to the questions which arise oftenest. It is not intended to be a compendium of all knowledge relating to our work, but merely a useful arrangement of the principles, and a few rules, which we must use every day, and which we must have either at our fingers' ends or at our elbows. In general I have presented principles as well as rules, and have tried to steer as free a course as one can between dogmatism and prolixity. Sometimes, however, to avoid discussion which would be out of place in a mere handbook, I have been content to point a safe path without explanation.

INTRODUCTION

For all readers I hope the index at the end of the volume will make readily accessible all the material the book contains. For beginners in academic classes, who often cannot find what they need because they do not know it by any name, the special value of the book is supposed to lie in the indexing of the common faults under the symbols which teachers commonly use in pointing them out. The symbol which points out the student's error will, I hope, almost automatically direct him to the passage in the book which will diagnose the fault and indicate the remedy. The plan is intended to relieve teachers of the burden of composition work too elementary for college classes, and to save time from the discussion in full convocation of the class of errors into which sixty per cent. never fall, but which the rest exemplify year after year with unfailing regularity. Beyond these hardy perennials of our "decomposition and illiterature" I have not attempted to go. This is not a complete collection of all the seventy times seven deadly sins of English composition, but merely those vulgar errors which experience has shown me are the true *pseudodoxia epidemica* of the writer's craft, so put together and explained that the seeker may easily find what he wants, and find it practically helpful.

Without prejudice to any useful purpose which the book may be made to serve, I suggest in what follows the work I have designed it to perform in college classes.

Let the teacher begin with the assumption that in so far as sins against elementary principles are con-

INTRODUCTION

cerned, each student is innocent until he has proved himself guilty. Change the character of the prescribed course in English for Freshmen from one in composition to one which emphasizes primarily the study of literature. Choose literary material which is stimulating, study it intensively with reference to the ideas it contains, and hold students to exactness of comprehension, thought, and expression. At each meeting of the class have a written recitation of five or ten minutes, answering some question on the day's lesson, usually a textual question or a question of fact, with the object of finding out whether the student has read the assignment and understood it. Then, having had a recitation from each student, the teacher may feel free to devote the rest of the hour to a discussion of the ideas in the lesson, or to any exercise which will make the students feel the value of what they are reading. Once in two or three weeks there may be written a theme, preferably in class, on topics that demand thought, something more than mere exercise of memory. As many as possible of his papers should be returned to the student, who should be left to study the mistakes marked in his papers by the passages in the book to which the symbols point him. The burden of training himself in elementary matters which he should have learned in school should be thrown on him. His progress should be measured by his improvement rather than by his skill in rewriting after specific errors have been pointed out to him.

On the basis of these papers pick out as early as possible the students who are "deficient in spelling,

INTRODUCTION

punctuation, sentence and paragraph structure," and organize them into a special class, meeting once a week at least for drill on elementary matters. At the end of the first half-year discharge as many of these as are cured, but continue work with the rest by means of a fifteen-minute conference for each man once a fortnight on a theme which he writes for the purpose, or on any of his written work.

Classes and conferences for delinquents ought to be used for all men in college who need the work, even for those who are not taking courses in English. Papers written in other classes should be periodically examined by teachers of English, and the writers who habitually write inaccurately should be summoned to conferences or placed in the extra class until they show improvement. Accuracy in English should be required for graduation even more strictly than a reading knowledge of French and German.

The effect of this should be to make the student himself strive to correct the deficiencies of his earlier education and to master English as a subject rather than to pass it "off" (his mind) as a course. The plan tends to concentrate the effort of the teacher on those who need it and to inculcate the art of orderly thought, and hence of clear and accurate expression, in the whole class, along with the inspirational teaching of literature. I, for one, prefer to spend time in class on literature rather than on dangling participles and pathetic fallacies. To dwell for ever on these is too much like the "Philadelphia Claverhouse" of Mr. E. S. Martin, who declares of young people brought up according to his ideas:

INTRODUCTION

“They’ll be true, they’ll be brave, they’ll be gentle and kind,
Because they’ll have Satan for ever in mind.”

I hope also that this book will have real value to teachers of literature courses who cannot give special attention to the form and workmanship of the papers which their students write.

ROBERT PALFREY UTTER.

AMHERST COLLEGE, *June*, 1914.

SYMBOLS USED IN CORRECTING THEMES

THE numbers are those of pages on which the faults are explained and methods suggested for correcting them.

C	Fault in coherence, 38, 44, 45-51, 52, 53.
cap.	Change to a capital letter; capital letter needed, 16-20.
ch.	Fault in choice of words. <i>See</i> C.W.
Co.	Fault in coherence. <i>See</i> C.
Coll.	Colloquial, 70, 71, 79, 81.
Con. or Cst.	Faulty construction, 40, 41, 42, 43, 48, 49, 50, 56.
C.W.	Fault in choice of words, 39, 67-81.
Dict.	Fault in choice of words, or diction. <i>See</i> C.W.
E	Not English, 35, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81.
E or Em.	Fault in emphasis, or mass, 44, 53-58.
Fig.	Fault in use of figurative language, 69, 70.
F. W.	Fine writing, 68, 69, 71, 72, 74.
G. or Gr.	Fault in grammar, 35-41, 42, 43, 71, 72, 73, 74, 75, 76, 77, 80.
Hack.	Trite or hackneyed diction. <i>See</i> Trite.
I	Impropriety, 35.
I or Ill.	Illogical.
Ital.	Italics needed, 14, 15.
K	Awkward, clumsy, harsh.
L	Impropriety in language. <i>See</i> E.

SYMBOLS USED IN CORRECTING THEMES

L	Bad, loose sentence, 44, 54.
l.c.	Lower case; change to small letter, 16-20.
Lo.	Bad, loose sentence. <i>See</i> L.
M	Metaphor; fault in the use of figurative language, 69, 70.
Mass	Fault in emphasis, or mass, 44, 53-58.
MS.	Bad or illegible manuscript, 3, 4.
no cap.	Change to small letter, 16-20.
O	Obscure.
P	Fault in punctuation, 5-15, 42.
quotes	Fault in the use of quotation marks, or quotation marks needed, 14, 15.
R	Redundancy, or repetition, 53, 58-60.
S	Faulty sentence, 42, 43.
S.C.	Sentence lacks coherence, 44, 45-51, 52, 53.
See dict.	Consult the dictionary on this word, 1, 2, 21.
Sp.	Fault in spelling, 21-26, 77.
S.U.	Sentence lacks unity, 44, 45, 49, 50, 51-53.
T	Bad taste, 71.
T or Tenses	Fault in the use of tenses, 152-154.
Tg.	Tautological, 58-60.
tr.	Transpose, change order, 27, 28, 50, 53, 55.
Trite	Trite or hackneyed diction, 67-69.
U	Lack of unity, 44, 49, 50, 51-53.
V	Vague, 69.
W	Weak, 39, 56.
W	Wordy, 58-60.
Who? Which? What?	Obscure or ambiguous use of pronouns, 38.
⊗	Printer's "dele," omit.
△	Something omitted.
×	Obvious fault.
[]	Passage in brackets to be omitted.
¶	Begin a paragraph here, 61-63.
¶ U	Paragraph lacks unity, 63.

SYMBOLS USED IN CORRECTING THEMES

¶ C or Co.	Paragraph lacks coherence, 64.
¶ E, Em., or Mass	Paragraph lacks emphasis, or mass, 66.
= ?	Means what? Query as to meaning.
Cst.	Violation of parallel structure, 49.
1, 2, 3, etc.	Used to point out better order of words, clauses, sentences, or paragraphs.
?	Query as to facts.
#	Leave more space here.
-	Insert hyphen, 28-30.

Part I

WORKMANSHIP

A GUIDE TO GOOD ENGLISH

I

GOOD USE

THE principles discussed in the following pages are based on what is known as "good use." It is usually defined as "the usage of a majority of the best writers and speakers." Inasmuch as it is easier to determine what such writers and speakers do *not* say than what they do say, good use is most often set down in negative terms. The general principle is that of avoiding criticism by doing nothing to which those whom you wish to please might object. In the attempt to determine good use without a guide, it is easy to go astray. Most of us feel that no right-minded person ought to object to the forms to which we have been accustomed. Many feel that any form of expression which they have seen in print must be correct, or that the mere inclusion of a word in a dictionary gives it the sanction of good usage. But no one person, however well educated, is absolutely pure in written or spoken diction. Newspapers are habitually glaring in their offenses, and much other printed matter, including many classes of books, is scarcely better. A dictionary

A GUIDE TO GOOD ENGLISH

is a good guide so far as it goes provided its use is understood, but it is necessary to be sure whether or not it characterizes a word as "colloquial," "slang," "obsolete," or "local U. S.," or something equally undesirable. The mere inclusion of a word in a dictionary indicates nothing more than that it exists; read what is said of it to find out how it should or should not be used.

To violate the rules of good usage in spoken or written discourse is to place a barrier between yourself and those whose attention you probably wish most to gain. To avoid such violations entirely in writing the first draft is hardly possible for the most experienced writer, even though habitual observance of the rules tends to a high degree of accuracy. But in revision the rules may be consciously and carefully applied, with the hope of making the work as accurate as is humanly possible. For this, hardly less important than knowledge of the rules is the ability to pick out violations of them in your own work. To do so requires unremitting vigilance, which is the secret of the "proof-reader's eye." At the second reading the work is altogether too likely to slip smoothly through the groove in the brain that it made for itself in its creation, without catching at any point, however rough and unfinished. The typewriter is a help in preventing this; its work is less a part of you than is that of your pen. It may be helpful to lay the work aside, when you can, until you have so far forgotten it that it looks new when you return to it. There is no real safeguard, however, except unflagging attention in revision.

II

MANUSCRIPT

MS.

MANUSCRIPT is most often criticised on the score of illegibility. For this there is no excuse, not even haste, for he who writes illegibly in order to write rapidly wastes all the time he spends on the task. Anyone who can write at all can write legibly if he will take time to do so. If your writing is "naturally" illegible, learn to use the typewriter, and thereafter write nothing with the pen which you can possibly write on the machine. Three months' daily practice will enable you to write faster with the machine than you could before with the pen, and your work will always be neat and legible. If you must write with a pen, avoid all flourish and ornament; strive for plainness, neatness, and uniformity. Be generous in spacing words, sentences, lines, paragraphs, and margins.

On everything you write leave a margin on the left of from an eighth to a quarter of the width of the sheet, never less than an inch, and usually nearer two inches. Indent paragraphs uniformly about half an inch beyond the margin. Between the end of one sentence and the beginning of the next leave three times the space you leave between words in the

A GUIDE TO GOOD ENGLISH

sentence. If a sentence ends before the end of the line, do not leave the rest of the line blank except at the end of a paragraph.

Always, if you have the choice, use unruled paper. Begin your work about a third of the distance from the top of the sheet, and let your title stand in the middle of the space above the first line.

Use pencil if you must for jottings of your own, but never offer manuscript so written to anyone else.

III

PUNCTUATION

P

MARKS of punctuation are aids to expression; they should be written with the sentence as an integral part of it, not inserted as an afterthought as if in unwilling deference to an arbitrary convention. Ease and accuracy in punctuation cannot be acquired by memorizing rules. Learn rather in what ways the marks aid expression, and take advantage of them, as the speaker takes advantage of voice inflection, intonation, facial expression, gesture, which the writer cannot use. To read a sentence aloud as you wish it to be read will often help to determine the punctuation, not only by showing where the pauses are, but by showing, through voice inflection, the distinction (essential to correct punctuation) between the restrictive and the modifying clause. In speech, "The-man-who-had-the-rifle killed the deer," and "The man, who had the rifle, killed the deer," are expressions so different that they would never be confused.

Terminal Punctuation for All Sentences

The end of a declarative sentence is marked by a period; that of an interrogative sentence by an in-

A GUIDE TO GOOD ENGLISH

terrogation mark; that of an exclamatory sentence by an exclamation mark. A long complex or compound sentence containing interrogative or exclamatory as well as declarative clauses, should end with the mark of punctuation which to the writer seems to express the purport of the whole. In many cases such sentences are best separated into two or more which may be logically punctuated.

What a state of affairs is this, when the administration of justice rests with an ignorant, petty-minded boor, whose only idea of the power of the law is the opportunity to serve his own interests by persecuting his opponents on the merest technicalities, while at the same time he allows his friends to violate every principle of right, and every law in the commonwealth.

What a state of affairs is this! The administration of justice rests . . .

Will you kindly send me by way of New York, as soon as possible, three hundred and fifty feet of galvanized iron pipe, extra heavily galvanized, in twenty-foot lengths, threaded at each end, and with one coupler for each length?

Note that this sentence is technically interrogative, and may be closed with an interrogation mark if the writer feels its interrogative force. If he means it as an order, only disguised by courtesy as a question, he will end it with a period.

Internal Punctuation—Compound Sentences

All compound sentences except very short ones must have a mark of punctuation between the clauses.

PUNCTUATION

A very short compound sentence may be left undivided, especially if the two verbs are simultaneous in time, or describe what is essentially a single act: if they form what is sometimes called a compound verb.

I ran and jumped.

She started and screamed.

In all other classes of compound sentences the clauses are separated, by the comma, by the semicolon, or by the colon. Rules may be given for the choice which will cover most cases, but there remain others in which it is partly a matter of meaning and partly a matter of taste, for even among careful writers the usage is not uniform.

Short simple clauses, even in very short sentences in which the two verbs have two different subjects, should be separated by at least a comma.

I saw him run, and Jim started after him.

The bark of apple-trees should be scraped in the spring, and the trees sprayed at the right time for the codlin-moth.

The semicolon marks a longer pause. It is used when the conjunction is omitted between the clauses, making them more like separate sentences, and when there are minor pauses within them indicated by commas.

Only one cane should be allowed to grow; this should be kept tied to the stake, all laterals being rubbed off as soon as started.

A GUIDE TO GOOD ENGLISH

You will need for cutting off the large branches a large saw with rather large teeth, the teeth pointing forward a little, like the splitting saw, and set rather wide; and for small branches a smaller saw with fine teeth.

The colon may be used between the clauses of a compound sentence when either or both clauses are subdivided by semicolons, or when an expression like "that is" or "namely" might be used to join them.

Mendoza thus achieved the impossible: he surrounded his enemy's entire position with his tiny force.

Simple Sentences

In a simple sentence, a long, complex subject may be set off by a comma from the verb.

The house that stands at the foot of the street facing south across the downs to the distant sea, is the hero's birthplace.

Complex Sentences

A very short complex sentence may be left undivided, especially when the order is normal (the main clause preceding the subordinate one).

He left as soon as he had finished his work.

In complex sentences, clauses or sentence elements out of the normal order are separated by commas from the main clause unless they are very short.

PUNCTUATION

If you will go by way of Keene, I will go with you.

If you go I shall go.

By cross-questioning the janitor of the apartment house in which she lived, he learned the facts.

Restrictive and Non-Restrictive Clauses

In complex sentences a fundamental principle of punctuation rests on the distinction between the restrictive and the non-restrictive or modifying clause. The restrictive clause is essential to the meaning of the noun to which it belongs, and cannot be separated from it. The modifying clause adds an idea which limits but is not essential to the idea it modifies.

Restrictive: The book *which we are studying now* is much more interesting than the old one.

Modifying: Jim Smith, *who had been fast asleep all the time*, suddenly began to applaud.

The restrictive and the modifying clause may answer in the same words two entirely different questions.

1. *Restrictive:* Q. Who killed the deer?
A. The man who had the rifle
(killed the deer).
2. *Modifying:* Q. What did the man do?
A. The man (who had the rifle)
killed the deer.

A GUIDE TO GOOD ENGLISH

Note that in 1 the predicate may be left out, but the clause must be retained, whereas in 2 the predicate is essential and the clause may be omitted. In speech the restrictive clause is made one with the noun as if they formed a compound noun, "the-man-who-had-the-rifle."

A subordinate clause which is restrictive in meaning is never set off by commas.

Wrong: Athletes, who are of low mental power, are useful only in subordinate positions.

Right: Athletes who are of low mental power are useful only in subordinate positions.

Wrong: Students, who do not attain high rank, are seldom successful in business.

Clauses, phrases, and modifiers which are not restrictive are set off by commas as elements which might conceivably be omitted from the sentence.

Restrictive. The large granite building south of the City Hall is the Post Office.

Explanatory. The large granite building, south of the City Hall, is the Post Office.

A restrictive adjective is placed next the noun without the comma.

I followed for miles over a long, narrow, winding, sandy road.

PUNCTUATION

Note that this does not mean a road which is sandy, long, and narrow; but a sandy road which is long, narrow, and winding. If the order of the adjectives can be changed without alteration of meaning, there should be a comma between the last adjective and the noun.

Words in Series

Words in series not separated by the comma, whether or not they are joined by *and*, are to be taken as more closely related than those which are so separated. If the name of a firm is written "Smith, Jones, Robinson & Company," it has ostensibly three members: 1, Smith; 2, Jones; 3, Robinson & Company. Unless Robinson and the Company taken together are no more than either of the others, the name should be written Smith, Jones, Robinson, & Company.¹ The use of the comma before *and* in such a series is determined by the meaning. "Wet and cold, tired and hungry, sad and discouraged," suggests kinship between external sensations, internal ones, and emotions. "Wet, cold, tired, hungry, sad, and discouraged," suggests no more than if the adjectives were arranged in any other order, as: "wet, tired, hungry, sad, cold, and discouraged."

If the members of the series contain elements separated by commas, the members are separated by semicolons.

When he saw, he laughed; when he heard, he wept; and when he felt, he perished.

¹In this case as in some others, a general principle is given, though good usage does not demand its rigorous application.

A GUIDE TO GOOD ENGLISH

Interpolated and Parenthetical Expressions

Any expression which may be set aside without destroying the integrity of the sentence is parenthetical in nature, and is set off by commas.

No, I never saw the man before.

Come, Martha, it is time for us to go.

I thank you, sir.

This, as I understand the matter, is the whole story.

He, I think, will run at the first fire.

"I saw," said he, "the whole action from beginning to end."

Matter still more obviously foreign to the sentence, interpolated as an afterthought after the sentence is begun, is inserted between dashes or parentheses, or, at the end of the sentence, after a comma and a dash.

The man actually—this is in the strictest confidence—filled his pocket with my cigars when he thought I was not looking.

We shall start (unless, of course, it should rain) at eleven o'clock precisely.

He escorted us two miles down the road,—which was no more than I should have expected of him.

Parentheses may be used for an expression which might be set off with commas when commas have already been used in the sentence for other purposes.

PUNCTUATION

Omitted Words—Quotations

Words omitted leave a gap or pause which should be marked by a comma.

Fee, ten dollars.

On the right you see the river; on the left, the forest.

Sentences or expressions quoted directly are usually objects of verbs of saying in the sentences in which they stand, and are so punctuated.

“He cometh not,” she said.

Note that although the words within the quotation marks would form a complete sentence if they stood by themselves, in the sentence as it stands they are set off by a comma as the object of the verb.

“They will never come,” she declared, “unless I ask them.”

Here the end of the quotation is also the end of the sentence.

“He is not a coward. I have seen him do brave things,” I asserted.

“Well,” Corey assented, “it might do. I suppose what you wish is to give them pleasure.”

“What a shame!” exclaimed Helen.

“What is it then, that you wish?” asked the old man.

A GUIDE TO GOOD ENGLISH

A quotation which is long or formally introduced, or any passage which is appropriately introduced by such expressions as *namely*, *as follows*, *the following*, *to wit*, *viz.*, is preceded by a colon.

He yielded the floor to his opponent, who spoke as follows:

Then Bildad the Shuhite spake and said:

The list contained seven items, namely:

Quotes

Quotation marks are placed at the beginning and the end of any direct quotation of a paragraph or less.

If a quotation contains more than one paragraph or indented line (except in the case of quotations from the drama or stanzas of poetry) quotation marks are placed at the beginning of each indented line, and at the end of the quotation.

Letters quoted including the date line, etc., may appear without quotation marks; they should be set off from the context by a blank line at beginning and end.

A quotation within a quotation takes single quotation marks. A quotation within this receives double quotation marks again.

In quoting poetry, place quotation marks at the beginning of each stanza and at the end of the last. In quoting plays, put quotation marks only at the beginning and the end of the selection.

Italic or Quotes

Words which are to be printed in *Italic* type are indicated in manuscript by a single line of underscoring.

PUNCTUATION

Italic and quotation marks are used to mark words and phrases which are to be distinguished from the context, as titles of books, poems, plays, articles, pieces of music, and the like, names of ships, and phrases or words in foreign languages. The distinction between Italics and quotation marks is not uniform in the practice of good writers and printers, but the following rules afford a safe guide:

Put in quotation marks (not in Italic) titles of articles, chapters in books, operas, plays, poems, songs, paintings, pieces of sculpture. Characters in plays and other literature are alluded to as if they were real persons,—their names not quoted. Pen names of authors need not be quoted.

Put in Italics (without quotation marks) the titles of books, newspapers, magazines, and names of ships. Words and phrases from foreign languages, when not in conversation or other quoted matter, are in Italics. There is, however, a list of common foreign words to which we have become so accustomed that we do not distinguish them from English words. Among those which may appear without Italics are the following: *ad valorem*, *à la carte*, *a priori*, *apropos*, *attaché*, *belles-lettres*, *bona fide*, *boutonnière*, *chargé d'affaires*, *château*, *coup d'état*, *débris*, *décolleté*, *élite*, *en route*, *entrée*, *entrepôt*, *exposé*, *façade*, *fac-simile*, *fête*, *fiancé*, *fiancée*, *mêlée*, *naïveté*, *négligé*, *papier mâché*, *protégé*, *protégée*, *régime*, *résumé*, *rôle*, *sang-froid*, *sotto voce*, *status quo*, *table d'hôte*, *terra firma*, *tête-à-tête*, *verbatim*, *via*, *vice versa*, etc.

IV

CAPITALIZATION

Cap. No cap. l. c.

THE first word of a sentence begins with a capital letter.

The first word of a line of poetry begins with a capital letter.

The first word of a direct quotation begins with a capital if it is so in the original.

He opened the book and read, "The Lord is my shepherd."

The sentence shall be amended to read, "—whenever and wherever the president shall determine."

All proper names begin with capitals. If the proper name consists of several words, all are capitalized except articles, prepositions, and conjunctions.

San Diego, Burton on Trent, the Grand Army of the Republic.

Titles of books, newspapers, plays, and the like, are written with capitals beginning the important words, most commonly nouns, principal verbs, ad-

CAPITALIZATION

jectives, and adverbs. The word *the* is capitalized as part of the title if the title is quoted exactly.

Professor Gummere says in his *Beginnings of Poetry* . . .

See *The Beginnings of Poetry*, F. B. Gummere, etc.

A personal title which immediately precedes the name of the holder begins with a capital.

Cardinal Newman, General Schurz, President Eliot, etc.

Such a title standing without the name of the holder has no capital unless it means *the* holder of the title, not *any* holder of the title.

The president of a college is not necessarily the president of the board of trustees.

The President called the Cabinet together, and explained to them the situation of the Army of the Potomac.

All words standing as the equivalent of the name of the Deity, usually including personal pronouns, may be capitalized.

“My Life, my Portion, Thou,
Thou all-sufficient art;
My Hope, my heavenly Treasure now,
Enter and keep my heart.”

Names of the points of the compass are not capitalized unless they designate geographical sections.

A GUIDE TO GOOD ENGLISH

The woods lie west of the house.

In the West, there is supposed to be more freedom from conventionality.

The names of the seasons need not be capitalized unless they are personified.

The best time for transplanting them is in the spring.

“Come, gentle Spring! ethereal Mildness! come.”

Other abstract nouns are capitalized when the qualities they name are personified.

“Here rests his head upon the lap of earth,
A youth to Fortune and to Fame unknown.
Fair Science frowned not on his humble birth,
And Melancholy marked him for her own.”

The pronoun *I* and the interjection *O* are capitalized.

Capitalize *Christmas Day, New-Year's Day, Lincoln's Birthday, Washington's Birthday, Good Friday, Decoration Day or Memorial Day, Fourth of July, Labor Day, Election Day, Thanksgiving Day, etc.*; a noted day, as *Black Friday, etc.*; but *blue Monday*.

Capitalize *city* only when part of the corporate name, *New York City, Washington City*.

Capitalize *Northerner, Southerner, Northern gentleman, Southern blood, etc.*

Capitalize names of important events and periods; as, *the Creation, the Fall, the Flood, the Reformation,*

CAPITALIZATION

the Revolution (French or American), *Civil War* (American), *the Middle Ages*, *the Union*, *Reconstruction*.

Capitalize the names of political parties; as, *Republican Party*, *Democratic Party*, *Progressive Party*, etc.

When title, with or without Christian name, precedes "de," use lower-case "d"; this rule applies also to "la," "di," "von," "van," etc.: *Marquis de Lafayette*, *Di Cesnola*, *Prince von Moltke*, *Von Humboldt*, *Dr. la Mond*, *De Chaulnes*, *Mr. van Renssalaer*.

When a character in a story is known by a title, such as *Colonel*, *Judge*, *Captain*, *Doctor*, *Professor*, etc., use capital.

Capitalize *Government* when referring to the institution; as, *Government of the United States*, *the Government*, *at the seat of Government*, *the Confederate States Government*, *the State Government*. Do not capitalize it where it is used as an adjective; as, *government bonds*, *government control*.

Capitalize the names of all branches of the Government: *the Executive*, *the Cabinet*, *Congress*, *Senate*, *the Upper House*, *the Capitol*, *War Department*, *Secretary* (of a Cabinet office), *the Treasury*.

Capitalize *Supreme Court* when it means the Federal court, *the Constitution*, *the Confederacy*, *Federal Government*, *National Government*.

Capitalize *State* only when referring to one of the United States.

Capitalize *Army* when referring to the entire Army of the United States, the Regular Army, the Volunteer Army; but not when used as an adjective,

A GUIDE TO GOOD ENGLISH

as *army board*, *army officer*, etc., but use *Regular Army officer*. Names of portions of the Army are not capitalized; as, *the army in the field*, *the Philippine army*, etc. Branches of the service are named without capitals; as, *the infantry*, *the cavalry*, etc.; so also organizations bearing names of persons: *Robinson's brigade*, *Wheat's regiment*. Capitalize the names of foreign military organizations.

Capitalize *Navy* when referring to the whole Navy; as, *the Navy*, *an officer of the Navy*. A part of the Navy may be named without capitals; as, *the navy in the Philippines*. Used as an adjective the term has no capital; as, *a navy officer*, *navy cloth*, *navy blue*. Capitalize its organizations; as, *Engineer Corps*, etc.

Capitalize *Monsieur*, *Madame*, *Signor*, etc.

Capitalize *church* only when used as a part of a proper name or when referred to as a denomination or as an institution; as, *Methodist Episcopal Church*, *St. Mark's Church*, *Church and State*, etc. It is without the capital always when used alone or when meaning congregation or building; as, *a Methodist church in Hoboken*.

In by-laws, proceedings, or other publications of a college, club, society, company, etc., capitalize *College*, *Club*, *Society*, etc., when referring to that particular body.

In compound words, as *Vice-President*, etc., capitalize the second half if such word would be capitalized when standing alone, but do it invariably in chapter-heads, title-pages, etc.

V

SPELLING

Sp.

WHEN your attention is called to a misspelled word in your manuscript, look it up in the dictionary unless you are absolutely certain that the error is one of carelessness rather than ignorance. Do not assume that if a word is not spelled as you first thought, there can be but one other way. Look it up.

Habitual misspelling may be overcome by bending all the faculties to the task.

1. Keep a list of the words you habitually misspell, and resolutely memorize the spelling of them. When you have accumulated a number of them classify them under the rules given below; you may find that the learning and practice of one or two rules will correct most of your errors.

2. Train the eye by habitual reading in order to stock the mind with a series of trustworthy visual images of words.

3. Train the ear by the practice of careful pronunciation.

4. Study so far as possible the history of difficult words, and take advantage of the help offered by resemblances to Latin or other origins, or to variant forms from the same origin. If you think of the

A GUIDE TO GOOD ENGLISH

Latin words that give us *sacrilege* and *privilege* you can remember how to spell them. If you cannot remember what the vowels are in the unaccented syllable of *ridicule*, think of *ridiculous*.

5. Use the dictionary freely, even when you are almost sure that you know. Look a word up in preference to asking some one about it; the dictionary is more apt to be right, and makes a more lasting impression.

Rules for Spelling

Although most rules for English spelling have many exceptions, there are some which cover large enough classes of words to be very useful. One of the most troublesome of these classes is that of words in *ei* and *ie*.

Most words in the *ei-ie* class are spelled *ie*.

In words in which the diphthong is preceded by soft *c* or *l* the order of consonant and vowel is the same as in the word *lice*; that is, *e* follows soft *c*, and *i* follows *l*.

Exception: financier.

In words in which the diphthong has a sound other than that of long *e* it is most commonly spelled *ei*.

Exceptions: inveigle (when pronounced \bar{e}), seize, weird, ceiling, leisure (when pronounced \bar{e}).

Examples: \bar{a} : eight, weight, heinous, neighbor, sleigh, reign, inveigle (when pronounced \bar{a}).

\hat{a} : heir

SPELLING

- ĩ: sieve, mischief, counterfeit, sur-
feit
ī: height, sleight
ě: leisure (when pronounced ě),
heifer, foreign.

An unstressed vowel may sometimes be determined by another form of the same word in which the vowel is stressed.

Hygiene, hygienic; ridicule, ridiculous; paren-
thesis, parenthetic; infinite, finite.

Words ending in *quy* or in *y* preceded by a conso-
nant form the plural by changing *y* to *i* and adding *es*.

Soliloquy, soliloquies; lily, lilies.

Most words ending in *o* preceded by a consonant
have plurals in *oes*.

Examples: tomatoes, negroes, cargoes, etc.

Exceptions: halos, lassos, mementos, pianos,
quartos, solos, sopranos, frescos, etc.

A single silent *e* at the end of a word is generally
dropped before a suffix beginning with a vowel.

Ravage, ravaging; college, collegiate; erase,
erasure; etc.

A final silent *e* which indicates the soft pronuncia-
tion of *c* or *g* is retained before a suffix beginning with
a vowel.

A GUIDE TO GOOD ENGLISH

Peace, peaceable; service, serviceable; outrage, outrageous; courage, courageous. (Note that the final *e* in *agree* is not silent; hence, *agreeable*.)

A final silent *e* in monosyllables and final accented syllables usually indicates the long pronunciation of the preceding vowel. It is retained before suffixes beginning with a consonant.

Spite, spiteful (but *spiting*, where suffix begins with a vowel).

Short vowels are sometimes found before single consonants (as in *triple*), but long vowels do not occur before double consonants. There is such a word as *riffle*, but it is not the same word as *rifle*. In such words the double consonant is retained before suffixes, but no consonant is tripled.

In monosyllables and final stressed syllables ending in a consonant preceded by a single vowel, the final consonant is doubled before a suffix beginning with a vowel.

Flit, flitting; permit, permitting; etc.

Suffixes like *-ness* and *-ly* are added without change even where they double the consonant, except, of course, where the consonant is already double.

Mean, meanness; thankful, thankfully; full, fully.

SPELLING

The prefixes *mis-*, *dis-*, and the like, do not change the spelling of words to which they are added.

Dissimilar, misspell, mistake.

Final *y* after a consonant becomes *i* before a suffix.

Ready, readiness; bounty, bountiful; etc.

LIST OF WORDS OFTEN MISSPELLED

abbreviate	existence	meant
accident	explanation	necessary
accidentally	fascinate	noticeable
across	formally	occasion
agreeable	formerly	occur
all right	forty	occurred
almost	gauge	occurrence
already	guard	parallel
amateur	height	paraphernalia
Apollo	incident	parliament
argument	independent	passed
athletic	indispensable	past
beginning	its	phenomenon
business	laboratory	Philip
concede	later	possess
descriptive	latter	practice
dining	lead	practise
disappear	led	precede
dissatisfied	livelihood	preparation
dissipated	loose	principal
e'er	lose	principle
eighth	loyalty	privilege
embarrass	Macaulay	proceed
ere	manceuver	professor
exceed	marriage	prophecy

A GUIDE TO GOOD ENGLISH

LIST OF WORDS OFTEN MISSPELLED—*Continued*

prophesy	satire	squirrel
quiet	satyr	studying
quite	seize	succeed
rabbit	sentence	suit
recommend	separate	suite
remember	shepherd	therefore
rhyme	siege	till
rhythm	skilful	tragedy
rhythmic	skilfully	until
ridicule	soliloquies	villain
sacrilege	Sophomore	wierd
sacrilegious	speech	writing

VI

DIVISION OF WORDS—SYLLABICATION

tr.

Do not divide a word at the end of a line unless you are sure of the syllabication. In doubtful cases, carry over the whole word, or consult a dictionary.

Never divide a word except between syllables.

Never divide a monosyllable, or a word in which two syllables are pronounced almost as one, like *flower* or *heaven*.

Never divide a word into unpronounceable groups of letters.

Divide between the prefix and the word (as *mis-take*), between the suffix and the word (as *soul-less*), and usually between double letters.

Never divide a word so as to leave a single letter standing as a syllable at the beginning or the end of a line.

Printers' Rules for Division of Words

Printers, who must divide words to make lines of equal length, use such rules as the following:

Not more than three consecutive divisions shall be allowed.

A GUIDE TO GOOD ENGLISH

The turning over of two letters should be avoided if possible.

Avoid the division of proper names where good spacing is possible without it.

The addition of *s* to form the plural of a word—*as, cases, horses, etc.*—does not form another syllable, and such word must not be divided.

Do not divide compound words, except at the compounding hyphen, in any but extreme cases.

Never divide a short word at the end of a paragraph.

Compound Words—Use of the Hyphen

For the compounding of words and use of the hyphen there are no complete rules which cover all cases. One can hardly do more than depend on the memory for the form of a number of words of frequent occurrence, and look up all others in a trustworthy dictionary or a list of such words. Good usage is divided in many cases, but it is safe to follow a good set of printers' rules like the following:

Compound adjectives take the hyphen; *as, cast-iron box, twenty-ton gun, two-wheeled carriage, two-thirds vote, third-rail system, three-year-old colt, well-known fact, and the like.*

Adverbs are not hyphenated with the adjectives which they qualify; *as, a divinely inspired book, a nicely kept lawn.*

An *of* or *of the* relationship between two nouns may be indicated by a hyphen when the two form a noun-compound; *as, novel-reader, nature-study, office-holder, story-writing.* The commonest of

DIVISION OF WORDS—SYLLABICATION

of these, however, have dropped the hyphen; as, *taxpayer, bookkeeper, landholder, householder, stockholder*.

Any two or more words (except those which form a proper name in themselves) joined to form an adjective-compound are joined by hyphens; as, *special-rate ticket, soon-forgotten favors, up-country dialect, up-to-date affair, end-of-the-century swagger*; but: *New York family, Middle English spelling, Old Testament doctrine*.

By as the first member of a compound is usually followed by the hyphen; as, *by-play, by-path, by-product, by-name*.

Adjectives of color in *ish* are not hyphenated to names of colors (*yellowish red, brownish gray*), but a descriptive noun is usually hyphenated to the name of a color; as, *olive-green, slate-blue, pearl-gray*.

The following are usually hyphenated when joined with other words:

dealer
elect
ex
god (when it comes second, as in *river-god*)
great (in compounds like *great-grandfather, great-aunt*)
half (when with nouns; as, *half-pay, half-year*)
life (except in *lifetime, lifelike, and lifelong*)
maker
master
quarter (when with nouns; as, *quarter-interest, quarter-mile*)
vice (with titles; as *vice-admiral*)

A GUIDE TO GOOD ENGLISH

Latin prefixes like *ante*, *anti*, *co*, *inter*, *pre*, *re*, *sub*, *super*, are joined without the hyphen unless its omission would give the wrong meaning to the word. *Re-collect* means *collect again*, whereas *recollect* means *remember*; *re-create* means *create again*, whereas *recreate* means commonly *divert* or *amuse*.

Fold is joined without hyphen to words of one syllable; as, *twofold*, *threefold*, *fourfold*. With words of two or more syllables write as two words; *twenty fold*, *seventy fold*, *hundred fold*.

Like in ordinary words is joined without the hyphen; but the hyphen is used with words ending in *ll* and in unusual compounds; *bell-like*, *Apache-like*, *fresco-like*.

Points of the compass are written, *northeast*, *north-east by east*, *east-northeast*, *east by north*, and so on.

Words with *-room* are usually hyphenated except *bedroom*, *ballroom*, *anteroom*.

Self is hyphenated except in *selfsame*.

Way is joined without the hyphen; as, *doorway*, *hallway*, *waybill*.

VII

ABBREVIATIONS

MILITARY and civic titles may be abbreviated when a Christian name or initials are given; as, *Dr. John Smith, Gen. U. S. Grant*. Spell them out when Christian name or initials are omitted; as, *Doctor Smith, Colonel Bryan*.

The character & may be used in firm names; as, *Brown & Jones*.

Abbreviate *Company* when character & is used; as, *A. J. Johnson & Co*. When & is not used, spell out *Company*; as, *Pawley Publishing Company*.

Monsieur, etc., when followed by a surname may be either spelled out or abbreviated; when not followed by a surname, spell out. In writing conversation spell out.

Spell out names of States and Territories, even if preceded by the name of a city; but in tabular matter, or when required to abbreviate, use the following:

Ala.	Kan.	Nev.	S. D.
Ariz.	Ky.	N. C.	Tenn.
Ark.	La.	N. D.	Tex.
Cal.	Md.	N. H.	Va.
Colo.	Me.	N. J.	Vt.
Conn.	Mass.	N. M.	Wash.
D. C.	Mich.	N. Y.	Wis.
Del.	Minn.	Okla.	W. Va.
Fla.	Miss.	Ore.	Wyo.
Ga.	Mo.	Pa.	
Ill.	Mont.	R. I.	
I. T.	Neb.	S. C.	

A GUIDE TO GOOD ENGLISH

Titles of courtesy and professional titles preceding names may be contracted or spelled according to the following list:

Professor (with surname only)	Mlle. (Mademoiselle)
Prof. (with Christian name or initials)	Mgr. (Monseigneur)
Rev.	Sig. (Signor)
Right Rev.	Signora
Very Rev.	Signorina
Hon.	Señor
Right Hon.	Señora
M. (Monsieur)	Señorita
MM. or Messrs. (Messieurs)	Señorito
Mme. (Madame)	Herr

Roman numerals (I, II, III, etc.), when used alone or in text, require no periods; but should have periods when used in titles (as, *Charles I.*, *Henry IV.*), and in numbering parts, chapters or volumes of books (as, *vol. i.*, *pt. ii.*, *chap. iv.*).

The different sizes of books (4to, 8vo, 12mo) require no periods.

Use *etc.*, not *&c.*

The abbreviations used in the metric system of weights and measures are as follows:

cubic centimeter, c.c.	kilometer, km.
centigram, cg.	liter, l.
centimeter, cm.	meter, m.
gram, gm.	millimeter, mm.
hectogram, hg.	myriagram, myg.
hectoliter, hl.	myrialiter, myl.
hectometer, hm.	myriameter, mym.
kiloliter, kl.	

VIII

FIGURES

IN ordinary numerical statements spell out numbers, but in statistical groups use figures. Three or more amounts, when used in proximity, may be considered statistical.

In conversational matter numbers should be spelled out. When spelled out, use form *forty-three hundred* rather than *four thousand three hundred*; but *three thousand*, etc.

Numbers containing decimals or fractions may be put in figures.

Never begin a sentence with figures, even if figures are used elsewhere in the sentence.

Time of day should be put in figures when followed by A.M. or P.M., using a period between hours and minutes; as, *10.15 A.M.* Spell out when "o'clock" is used; as, *two o'clock*, *half-past three o'clock*.

Put a period between minutes and seconds; as, *2.30 class*.

When B.C. and A.D. are used with year, write as follows: *600 B.C. A.D. 1891*.

Periods of time, ages, and the like should be spelled out; as, *twenty-four hours*, *ten years old*, etc.

In dates, omit "d," "th," and "st" when the year is given; as, *October 9, 1908*. Use them when the year is omitted; as, *October 20th*. Use *2d* and *3d*, not *2nd* and *3rd*.

A GUIDE TO GOOD ENGLISH

In designating a lapse of time in years, express it thus: *1913-14*, not *1913-4*.

When numbers are used frequently and are complicated, they should be put in figures.

Insert comma in four or more figures, except in dates, or when used as the number of a place or thing (1345 Fifth Avenue; Policy 123456).

An expression like "10 per cent." should be written as here.

IX

GRAMMAR AND IDIOM

THE symbols *G* and *E* are used in correcting manuscript to mark offenses against the grammar and idiom of the language. Grammar represents the custom of our speech which has existed so long that it has been written down, analyzed, and explained. Idioms are forms of speech which seem to be exceptions to, or violations of, the ordinary rules of grammar, but which are none the less in good use, as, *if you please, you had better, as though*. An expression may be marked *E*, "not English," if it is not according to English idiom, either because the words are not English, in which case it is a barbarism; because the words are not used in an English sense, in which case the expression is called an impropriety; or because the construction is not English, in which case the expression is called a solecism. In practice these distinctions hardly go beyond the difference between grammar and idiom, and even that is not always clear-cut.

The principles involved in the constructions discussed here, and definitions of the terms used, may be found in the "Outline for Review of Grammar," page 158.

A GUIDE TO GOOD ENGLISH

“*Shall*” and “*Will*”

G

The auxiliaries *shall*, *will*, *should*, and *would* are used to express two kinds of future action; first, “simple futurity,” that which “is going” to happen in the natural course of events; second, “volition,” that which is to be made to happen through consent, desire, compulsion, or prophecy.

To express simple futurity in direct discourse the auxiliary is conjugated:

I shall	we shall
you will	you will
he will	they will

To express volition in direct discourse the forms are:

I will	we will
you shall	you shall
he shall	they shall

In a question, use the form expected in the answer. If the question is as to what is going to happen (simple futurity) use the form which the person who replies would use to indicate simple futurity. If you expect a promise, or consider that the person who answers has any control over the course of the event, use the form he would use to express volition.

The question “Will I?” (“Will I scrub the kitchen floor now, ma’am?”) is always a conundrum, for when you ask it, you ask some one else about your

GRAMMAR AND IDIOM

intentions, a matter on which you yourself hold the only certain knowledge. It is correctly used only as an echo, usually ironical, of another speaker's words, as:

You will now, if you please, do as I told you
to in the first place
Will I, indeed!

If the question is not ironical, the auxiliary in the answer is likely to be *shall*.

You will find spherical trigonometry a very
difficult study.
Shall I?

If the second speaker expected any answer, it would be, "You will," and he would use *will* in his question. If he uses *shall*, he expects no answer; his question is perfunctory, and means no more than "Indeed?"

A direct command from one who might rightly use terms of volition (compulsion) is often put in terms of mere futurity as a matter of courtesy.

You will proceed at once with your entire command to the support of General McVickar.

The forms indicating volition are used in inspired and prophetic language, perhaps because the speaker as a prophet is supposed to feel some sort of control over future events, or because he is indicating

A GUIDE TO GOOD ENGLISH

some degree of compulsion on the part of some power which has such control.

“And the desert shall blossom as the rose.”

“And no one shall work for money, and no one shall work for fame.”

“And there shall be no more death.”

In indirect discourse¹ use *should* where the direct form has *shall*, and *would* where the direct form has *will*.

Direct: I shall go, and Tom will go, and as for Ned, he shall go or I will know the reason why. Shall you go?

Indirect: Jack said he should go, and Tom would, and that Ned should or he would know the reason why, and he asked whether I should go.

Common Grammatical Errors

It is sometimes incorrectly used without an antecedent.

Incorrect: It says in the book that action and reaction are equal in opposite directions.

Correct: The book says that, etc.

¹ *Direct discourse* is the exact quotation of the words of the speaker; as, “*I suppose you wish to see me fall in.*” *Indirect discourse* is the quotation of the speaker in substance but not in form; as, “*Mr. Smith said he supposed I wished to see him fall into the water.*”

GRAMMAR AND IDIOM

Certain expressions of this type are in good use; for example, idiomatic indefinite expressions in regard to the weather: "*It is not going to rain*"; and others, as, "*It is not worth while to discuss the matter now.*" Such a sentence as the last may be made more periodic and formal by reversing the order: "*To discuss the matter now is not worth while.*"

- G.** *Myself, yourself, himself, herself* are intensive and
C. W. reflexive pronouns correctly used for emphasis or to denote reflexive action. They are not to be used as personal pronouns.

Incorrect: Mrs. Smith and myself will be glad to come.

We expect yourself and friends.

Correct: Mrs. Smith and I will be glad to come.

We expect you and your friends.

- G.** *This* or *that* limiting *kind* is often attracted into the plural by the following noun.

Wrong: These kind of beans are best.

Right: This kind of bean is best.

Beans of this kind are best.

- G.** One of a pair of correlatives may be weak or
W. ungrammatical if used without the other.

Weak: He was driving one of *those* balky horses
(*which, etc.*)

She cried because her tooth was aching
so (*that, etc.*)

He always sells *such* good apples (*that, etc.*)

A GUIDE TO GOOD ENGLISH

Such sentences may be corrected by supplying the second correlative, as indicated in the parentheses above, or changing the first to the indefinite article. They are poorly expressed when the second member cannot be easily understood. A *such* at the beginning of a sentence clearly referring to something in the preceding sentence does not necessarily need the *as*. *Whether* need not be followed by *or* if the *or* means simply *or not*.

G.
Cst.

An adjective modifier should not be made to do duty as an adverb.

Wrong: He could not see, due to the darkness.

Right: He could not see because of the darkness.

The darkness was due to the cloud over
the moon.

G.
Cst.

The noun modifying a gerund should be in the possessive case. In a sentence like, "Our tardiness was due to my being slow," the gerund phrase *my being slow* is the object of the preposition *to*, and *my* limits *being*, whereas in the sentence, "Our tardiness was due to me," *me* is the object of *to*. Do not confuse the two constructions.

Cst.

The practice of "splitting" infinitives, putting a modifier between the infinitive and its sign, *to*, is not yet in good use.

G.

The object of a verb should be in the objective case.

Whom did you see? (*Whom* is object of *see*.)

Who did you think went? (*Who* is subject of
went: "Who went, think you?")

GRAMMAR AND IDIOM

- G. The object of a preposition should be in the objective case.

He goes before *me*.

- G. Cst. Distinguish between the object of a preposition and the subject of an implied verb introduced by a conjunction.

He shook hands with every one but me. (*Me* is object of *but*.)

Every one had gone but I. ("But I had not gone.")

You are taller than I (am).

You are as good as she (is).

X

SENTENCES

S.

THE mark *S* for "faulty sentence" is most commonly used to indicate faults in sentence structure which are supposed to be obvious to the writer when his attention is called to them. More specifically, they may be indicated by such symbols as *Cst.*, *G.*, *U.*, *L.*, and others discussed below.

Cst.
S.
P.
Com-
masen-
tence A sentence is sometimes written as if it were a clause of the preceding sentence, separated from it only by a comma.

Wrong: The title of the book indicates its character, practical information for the gardener may be found in it.

Right: The title of the book indicates its character. Practical information for the gardener may be found in it.

Cst.
S.
P. A clause is often left standing as a sentence.

Wrong: Nights in the mountains are cold and dry. Especially in high altitudes.

Grammatical Faults

Cst.
G.
S. Do not leave words or phrases hanging without any discoverable grammatical construction.

SENTENCES

Wrong: He built a house exactly like the one he used to live in Fort Dodge.

Right: He built a house exactly like the one in which he used to live in Fort Dodge.

Cst.
S. In revision look out for constructions inadvertently left unfinished somewhere in the mazes of a series of loosely connected dependent clauses.

The case was that of a student who, coming to college from a country town, the son of a local physician, a man of limited means, but with the highest ideals for the future of his son.

Cst. Sometimes a sentence begun on one construction is finished on another.

I have a dear little sister that ever was.

Cst.
G. In definitions and other sentences, do not try to make an adverbial clause do duty as a predicate noun.

Wrong: The pathetic fallacy is when inanimate objects are given human feelings.

Right: The pathetic fallacy is the attribution of human feelings to inanimate objects.

G.
Cst. Subject and verb sometimes disagree when the verb is attracted to the number of an intervening noun.

Wrong: A large bouquet of roses and lilies were presented to the president's wife.

A GUIDE TO GOOD ENGLISH

Looseness of Structure

L. A loose sentence is one which is grammatically complete before the end, usually having a series of clauses after the main verb. A periodic sentence is one which holds the mind in suspense by reserving to the end some essential element of structure and meaning, usually the predicate.

The mark *L* for "bad, loose sentence" may be used to call attention to a sentence which, though not incorrect, would be better for a more periodic structure, or to one in which looseness of structure has led to faults in unity, coherence, or emphasis.

L. Looseness of structure may be a fault if it gives an effect of informality or colloquialism where an opposite effect is desired.

L. Em. Mass. Since the end of a sentence is the most emphatic part of it (see page 53), a loose sentence is not likely to be well arranged for emphasis, because the important elements come at the beginning.

Unity and Coherence—their Relation to Structure

Unity in the sentence is singleness of thought and structure.

Coherence in the sentence is the clear expression of the logical relationship between the clauses.

L. S. U. C. C. Faults in unity and coherence may be corrected even when they are not clearly understood by making a sentence periodic in structure, because the periodic sentence must be more or less consciously

SENTENCES

planned beforehand, and moves to a foreseen end. In the following typical "bad, loose sentence" violations of the principles of unity and coherence would almost inevitably be corrected by changing it to periodic form.

The climax answers the question or questions which that part of the story which goes before it has raised in the reader's mind, and these questions are of vital importance to the successful short story, since by raising these questions, or by getting the leading characters into difficult positions, the reader's interest is aroused in the outcome of the story, thus preventing him, in a story with a good climax, from laying aside the story until he has reached the climax.

Sentences of this type are particularly likely to violate the principles of unity and coherence; of unity, because the addition of clause after clause leads the writer away from the main verb rather than toward it; of coherence, because the idea of the relationship between the clauses is lost in the multiplicity of their number. If the sentence be recast in periodic form with the verb at the end—"The question or questions . . . are answered at the climax"—it would be almost impossible to retain any clauses which did not bear a clearly indicated relationship with subject or verb.

Coherence

- c. The commonest violation of the principle of coherence is in compound sentences with two or more

A GUIDE TO GOOD ENGLISH

clauses joined by *and*, in which the *and* does not express the relationship between the clauses. The precise meaning of such a sentence as, "I went to the city and saw Dr. West," is determined by the context, not by the sentence itself. By itself it might express:

Purpose: I went to the city to see Dr. West.

Time: When I went to the city I saw Dr. West.

Place: I went to the city, where I saw Dr. West.

Cause: Because I was in the city I saw Dr. West.

or any variation or combination—"Inasmuch as I was in the city I saw Dr. West"; "While I was in the city I saw Dr. West"; "Although I was in the city I saw Dr. West"; etc.

The remedy for this fault is to study the relationship between the clauses, and to find the connective which exactly expresses it. In almost all cases it will be found that if the meaning is fully expressed one of the two clauses will be subordinate to the other, that is, dependent on it for its meaning—in exposition, at least, it is comparatively seldom that *and* expresses truly the comparative rank of the clauses. In revision, scrutinize every *and* used as a sentence connective, analyze the thought, and choose the connective which fits it exactly. Enlarge your stock of connectives until you are unwilling to use the least expressive of them. Study the following lists of connectives, and practise the

SENTENCES

use of them until you have made them a part of your ordinary vocabulary.

*Co-ordinating*¹

Additive: and, also, moreover, indeed, in the first place, secondly, lastly, both . . . and.

Adversative, disjunctive, and contrasting: but, still, however, nevertheless, notwithstanding, none the less, not the less, either, neither, or, nor, after all, conversely, on the one hand . . . on the other hand, either . . . or, neither . . . nor, whether . . . or.

Subordinating

Of time: when, whenever, while, now, then, ere, since, henceforward, thenceforward, henceforth, thenceforth, whereon, whereupon.

Of place: where, wherever, whence, there, thither, hither, thence, hence, whereon, whereupon.

Of cause: because, since, as, for.

Of purpose: to (with infinitive), that, in order that.

Of reason or consequence: then, therefore, hence, thence, since, for, on that account, whereas . . . therefore.

Of means or method: whereby, thereby, thus, so, however, so . . . as.

¹ "Co-ordinate" means of the same order or rank, performing the same office, standing in the same construction. A co-ordinating conjunction as a sentence connective may join two independent clauses or two dependent clauses, but *not* a dependent and an independent clause.

A GUIDE TO GOOD ENGLISH

Relative: relative adverbs of time and place, relative pronouns.

Conditional: if, granting that, supposing that, on condition that, if . . . then.

Concessional: if, though, although, assuming that, admitting that, as, indeed, though . . . yet, although . . . nevertheless, inasmuch as, in so far as.

Of supposition, possibility, apprehension: though, if, supposing, it may be that, granting that, lest.

Of doubt, question: whether, if, whether . . . or.

Restrictive: except, provided, on condition that, so that, unless, at least.

Of omission, exception, exclusion: but, except, unless, without, barring.

Of comparison, equality, proportion: than, as, so, as . . . as, so . . . as, as . . . so, as if.

Of illustration, representation: as, so, for example, for instance.

C.
"And
which"
Cst.

A relative clause is sometimes incorrectly joined with the main clause by *and*, *but*, or some other co-ordinating conjunction.

The yacht was a large one with yawl rig, and which had once been a sloop.

The head of the colony was Ezra Hooper, scarcely more than twenty-five years old, yet who had often shown his ability and sound judgment.

This was the fall of McGuire, the political boss of Ashaway, and who is now serving a term in State's Prison.

Directly before me the Stamford Light appeared like a sleeping dog basking in the sun,

SENTENCES

but which would later blaze forth to warn approaching vessels.

And introduces a clause of equal rank with the main one, whereas a relative clause is subordinate. The clause is either co-ordinate or subordinate, but not both. Most often the fault may be easily corrected by striking out the *and*. Occasionally the remedy is to make both clauses relative, or otherwise subordinate to some other clause.

|| Cst.
C.
U. A needless shift of construction within the sentence often destroys both unity and coherence. The principle of parallel construction (or structure) demands that clauses serving the same purpose in the sentence shall be in the same construction.

Wrong: To have endurance and being speedy are necessary for the game.

Right: Endurance and speed are necessary for the game.

Wrong: Positive opinions, keeping oneself informed, to vote at every election, these are the requisites for membership.

Right: To have positive opinions, to keep oneself informed, to vote at every election, these are the requisites for membership.

C.
Co.
Cst.
U. An "absolute" construction¹ is likely to lead to incoherence or lack of unity, because it never expresses its relationship to other parts of the sentence. It is correct when it refers without ambiguity to the

¹For a definition of the absolute construction, see "Outline for Review of Grammar." page 138.

A GUIDE TO GOOD ENGLISH

subject of the principal verb, and can logically be placed after that subject.

A German by birth, he served in the Federal army in the Civil War.

He, a German by birth, served in the Federal army in the Civil War.

It is incorrect when it refers to any other noun in the sentence, and cannot logically be placed after the subject of the main verb.

Fat and lazy, we could hardly make the horses move at all.

It is incorrect when it refers to a substantive idea implied but not expressed.

When eight years old, my parents moved to Enid, Oklahoma.

Dang-
ling
parti-
ciple

When a participle is left so hanging without a noun to which it can logically be attached, it is called a "dangling" or "suspended" participle.

Walking across the yard, a noise was heard.

Looking down the valley, the view is charming.

Wallowing in the mud, we saw the pigs.

After walking ten miles, the hotel came in sight.

At last my seeds sprouted. Being in a flower-pot, I could watch them grow.

U.
C.
Cat.

The unity and coherence of a sentence may be destroyed by pronouns or other words referring to nouns implied rather than expressed.

SENTENCES

I went mushroom-hunting, but succeeded in gathering only a handful of them.

Flintwinch was her business partner, although the lady was its real head.

Unity

u. The principle of unity is violated when the idea of one sentence is torn apart and made to furnish forth two or, even, three sentences.

Bad: The cold weather has arrived at last.
This is the coldest weather we have had this winter. The thermometer has gone below zero.

Right: For the first time this winter the thermometer has gone below zero.

u. The principle of unity is violated when the ideas of two or more sentences are crowded into one.

A book of an entirely new type, the author has endeavored to prevent the ignorant and idle wasting of time and opportunity during the first six months of college life.

The bearer of the message was in great haste, and was very poorly dressed.

If the second of these examples is intended to express the haste of the messenger, it lacks unity of thought; the appearance of poverty is an irrelevant detail. If the two ideas have any connection, the sentence is incoherent, lacks "unity of expression,"

A GUIDE TO GOOD ENGLISH

which is to be attained by expressing the connection between the two ideas, as:

The appearance of the messenger denoted both haste and poverty.

Or in the case of the first example:

The author has made an entirely new attempt, namely, to prevent the ignorant and idle waste of time, . . . etc.

u. When a sentence is marked as lacking unity, decide first whether or not the apparently irrelevant details have any real connection with the thought. If not, leave them out. If they belong in the sentence, express their relationship to the main idea. In other words, test the unity of the sentence by trying to give it coherence.

u. A needless shift of subject in a sentence which contains two or more verbs violates unity as well as coherence. (See page 57.)

Wrong: The Democrats nominated Smith, but the party refused to vote for him at the polls.

Right: The Democrats nominated Smith, but refused to vote for him at the polls.

Wrong: At last we arrived at the Mansion House, and a hearty dinner was eaten.

Right: At last we arrived at the Mansion House, where we ate a hearty dinner. (See discussion of passive construction, page 56.)

SENTENCES

U. C. The childish habit of joining a series of clauses by successive *ands* almost inevitably leads to lack of unity. (See page 46.)

The maiden wanders in the wood, and he finds her lost in the forest, and so makes her think he is a shepherd, and brings her to his palace, and tempts her in every way possible, and she always gives him an answer, and he cannot overthrow it.

Mass or Emphasis

E. Em. Mass. The principle of emphasis calls for the arrangement of the sentence in such a way that emphatic words shall be where emphasis naturally falls. It has been named "mass" because it concerns the just distribution in the sentence of the weighty or important elements.¹ As emphasis is given to words by stress and pause, the emphatic places in the sentence are the end, the ends of clauses, and the beginning of the sentence.

Tr. *Bad:* I decided at last to go to Blank College, because it was best adapted to my needs on the whole, I thought.

Emphatic: At last I decided to go to Blank College, because it was on the whole, as I thought, best adapted to my needs.

A word repeated before more than one of the pauses in the sentence acquires unusual emphasis.

¹See chapter on "Mass" in Prof. Barrett Wendell's *English Composition*.

A GUIDE TO GOOD ENGLISH

“As they came down to breakfast that morning, early in the dark January morning, he observed that his mother was dressed in deep mourning.”

“He that hath ears to hear, let him hear.”

“And the Spirit and the Bride say ‘Come’; and let him that heareth say ‘Come’; and whosoever will, let him come, and drink of the waters of Life freely.”

Note that in the first of these examples it is not the repetition, but the emphasis on the repeated word that is disagreeable. The effect of the repetition may be made less obvious by concealing the repeated word in unemphatic places.

As they came down that morning to breakfast, in the early-morning, January darkness, he observed that his mother was dressed in deep mourning.

The emphasis of a “bad, loose sentence” may be improved by making the sentence periodic, a process which will bring at least one of the important elements into an emphatic position.

At last, because it was on the whole, as I thought, best adapted to my needs, I decided to go to Blank College.

L. The emphasis of a loose sentence may be improved by arrangement for climax.¹

¹“Climax” is the arrangement of words, sentence elements, sentences, paragraphs, or any units of discourse, in progressive order from the weakest to the most impressive. The arrangement ending with the weakest is called “antielimax.”

SENTENCES

Bad: The matter was referred to the committee with power, who decided that the first plan would best promote the true religious spirit, and would satisfy the greater number, and would get more people to go to church, probably.

Emphatic: The matter was referred with power to the committee, who decided that the first plan would probably induce more people to go to church, would satisfy the greater number, and would best promote the true religious spirit.

Emphasis is helped by balance in sentence structure (correspondence in sound between clauses) and antithesis (contrast in meaning between parts which correspond in sound).

“But though he had far more quarrels, he had far fewer compromises, and he was of that temper which is tortured more by compromise than by quarrel.”

Our efforts have seldom been in vain; yours have never been successful.

“They are for hazarding all for God at a clap, and I am for taking all advantages to secure my life and estate.”

A word may be emphasized by placing it out of its normal order, provided that the perversion of the normal order is not so violent as to call

A GUIDE TO GOOD ENGLISH

attention to itself rather than to the emphatic word.

Come, then, I will, as fast as steam will bring me.

“Meanwhile, the faster, O ye black-aproned smiths, smite; with strong arm and willing heart.”

On let us go; backward we cannot turn.

Weak Passive Construction

Cst. W (weak). “Avoid the passive.”

Do not use the passive voice where it is possible to use the active without destroying the meaning or coherence of the sentence.

Bad: In the evening there were refreshments, dancing, boat-riding, and music, and an enjoyable time was had.

Better: . . . all present had a delightful time.

Writers sometimes use the passive construction in describing the setting of a story before they have introduced any characters.

Late on a wild November evening in 17—, a solitary horseman might have been seen wending his way over the illimitable plain.

In such cases it is better to establish a point of view by introducing some one who can see the horseman, or to leave out the idea of seeing.

Inexperienced writers often use the passive con-

SENTENCES

struction when the subject is vague, general, or collective, as in the first example of the construction given above. Usually a little thought will supply an appropriate subject.

It is sometimes used to preserve the unity of structure of a sentence by avoiding different subjects for two or more verbs.

He adhered to the faith of his fathers, and was abundantly blessed by God.

In such a sentence the theoretical unity of structure is better sacrificed to the more emphatic form.

He adhered to the faith of his fathers, and God blessed him abundantly.

The objections to the unnecessary use of the passive are:

First: a passive verb is always weak because it is quiescent, it does no active work in the sentence.

Second: when placed at the end of the sentence (where an active verb is so often well placed) it is the weakest word in the most emphatic position. (See the first example of the construction given above.)

Third: it is often an artificial, unnecessary perversion of the normal form of speech. We do not say "Dinner was eaten by me," but, "I ate dinner."

Fourth: it may make an absolute or participial construction doubly absurd by leaving both participle and verb without subject, as, "Walking across the yard, a noise was heard."

A GUIDE TO GOOD ENGLISH

Fifth: It tends rather to violate than to preserve the principle of unity of structure; as, "They went to the theater in the evening, and a delightful play was seen."

Repetition—Redundancy—Tautology

R. Tg. W (wordy).

The disagreeable repetition of a word in a sentence or paragraph is a fault hard to guard against in a first draft, but usually possible to remedy in revision. Sometimes it is better to let the repetition stand than to run into obscurity or awkwardness in the attempt to find synonyms or circumlocutions. Sometimes the fault may be remedied by concealing the repeated word in unemphatic places in the sentence. (See page 54.)

Sometimes an idea is repeated in the vain attempt to make a paragraph of it because it is the only idea the writer has.

The fellow who plays the game fairly is generally one who is respected a great deal. If he plays as hard as he can, and shows that he is always trying to do the square thing, he will have the respect of every one who knows him. Everybody will think well of him if he does what he believes to be the right thing to do even if he does not win the game.

The remedy is to put one of the sentences into good form, as, "The man who plays the game fairly is always respected even though he does not win," and

SENTENCES

to use it as the topic sentence of the paragraph, developing the paragraph by bringing forth evidence, citing instances, or any appropriate method.

A common form of tautology is the putting together of synonymous words in couplets or triplets, such as *proud and haughty*; *brave and fearless*; *brave and courageous*; *brave and valiant*; *fortitude, courage, and bravery*. If there is any difference in your mind between *proud* and *haughty*, use terms that will make it clear; if not, use either one term or the other, but not both.

Redundancy often takes the form of a complete disproportion between the number of words and the idea they express.

Redundant: The man who goes into an office at eighteen has not the advantage of fresh air, since his business compels him to remain indoors, and therefore he does not get a chance to walk in the country to obtain fresh air.

Concise: The man who is confined in an office from the age of eighteen often suffers from the lack of abundant fresh air.

An effect of dilution is produced by the insertion in the sentence of unnecessary monosyllabic words.

Redundant: It is not that I wish to deny what it is obvious must be the fact.

Concise: I will not deny what is obviously the fact.

A GUIDE TO GOOD ENGLISH

Note the redundancy of prepositions in the following common expressions:

add up	figure up	out riding
back up	finish off	out West
beat up	finish up	over on
break up	follow on	pack up
break down	follow up	rise up
burn up	from off	round out
cool off	from out	save up
cook up	hang up	sell off
connect up	heap up	sit down
cut down	hurry up	stand up
cut up	in swimming	study up
down East	lay down	start up
down South	lie down	stir up
eat up	lose out	use up
enter in	measure up	up north
fail up	meet up with	up on
feed up	mix up	up on to
fill out	on to	warm up
figure out	out on	win out

XI

PARAGRAPHING

¶ No ¶

CORRECT paragraphing is a matter of logical thinking. Faults in paragraphing cannot be corrected by giving the mechanical appearance of a paragraph to a collection of words or sentences which do not compose a logical division of the thought.

A paragraph logically consisting of only one sentence occurs only in directly quoted conversation where a paragraph is given to each speaker; in the form of a transition paragraph to indicate a division of the subject longer than one paragraph; and occasionally for emphasis in narration. Ordinarily paragraphs of a sentence in length indicate incomplete thought, as in the following:

Should the Faculty Supervise Athletics?

I think the faculty ought to supervise athletics because it is one of the most important things in college.

A man cannot study unless he is in good health, and unless his health is good he is a poor specimen of a physical man.

I think athletics is as important as Latin or

A GUIDE TO GOOD ENGLISH

English for a man to know, and a man who was a good athlete in college can get a position afterward quicker than a man who ruins his health over books, so I think the faculty ought to teach it.

Athletics is a fine thing, so I think the faculty ought to be interested in it so as to keep the standard up as high as possible for the college.

“A sound mind in a sound body” is a good old rule, and I don’t think any faculty could ever make a better one.

Therefore I think athletics should be a part of the college course, and should be supervised by the faculty.

It is evident that the trouble with this composition is not that the writer does not know the difference between a sentence and a paragraph, but that he is exerting pressure on an empty and reluctant mind, from which he is squeezing his material drop by drop. He writes a sentence, or perhaps only a clause, and then chews his pen in an agonized effort to evolve another, which when it comes may or may not have any connection implied or expressed with the previous one. The result, if it is anything, is a series of topic sentences. In some cases the topics of two paragraphs are represented in a single sentence, in others the sentence is a repetition of a clause or sentence above. The remedy is to pick out from among the clauses and sentences the topics of the various paragraphs, arrange them in logical order, and then develop each one into a paragraph by citing evidence, by definition, by explanation, by citing examples or illustrations, by showing contrast, or by

PARAGRAPHING

whatever means is appropriate to the individual case. The first clause of the second sentence in the theme quoted above might, for example, be developed as follows:

A man cannot study unless he is in good health—an ordinary man, that is. I know that there are many instances of powerful minds that have done effective and great work in imperfect or feeble bodies, as in the cases of Stevenson, Heine, Scott, Lord Byron. I believe, however, that those minds were great enough to triumph over the difficulty of the unsound body, whereas the ordinary man who finds it hard to use his mind effectively under any circumstances would be completely prevented from so doing by any bodily weakness. It is well worth while for us to remove from our path as many difficulties as we can.

A whole composition written illogically as one paragraph may be corrected by picking out the topic sentences, arranging them in logical order, and writing the paragraph that belongs to each. To attempt to remedy the fault by chopping the composition into lengths and indenting the first line of each will almost inevitably fail because the writer who does not write paragraphs does not think paragraphs, and if the thought and arrangement are not logical, the mechanical division will not make them so.

Paragraph Unity

- † u. Unity may be obtained in a paragraph which lacks it by careful attention to the topic and the topic

A GUIDE TO GOOD ENGLISH

sentence. Try to summarize the paragraph in a single sentence. If this is difficult or impossible, if it cannot be done in a unified sentence, decide whether the elements which make it difficult have any logical place in the paragraph. Write the summarizing sentence first, as the topic sentence; then the other sentences, expressing by connectives the relationship of the idea of each sentence to the main idea. As in the case of the sentence, test the unity of the paragraph by the attempt to give it coherence.

Paragraph Coherence

† c. Lack of coherence in a paragraph is remedied by
† Co. studying the relationships between the sentences and supplying the connective words and phrases which express them. Although these relationships are in some cases apparent from a logical arrangement of the sentences, both clearness and ease are better served by the use of connective words and phrases which express and emphasize the relationship. Note the effect of omitting the italicized connectives in the following paragraph:

“A sound mind in a sound body”—the ready-made catchword of irrational athletes who cling to prejudices because they cannot form opinions,—is responsible for the present low tide of intellectual interests in American colleges. *In the first place*, it is not true in the sense in which it passes current, namely, that “a man can’t study unless he is in good health.” *For* a man who can study at all can, and thousands of men

PARAGRAPHING

do, use the mind constantly and effectively in the face of bodily weakness and pain, varying in seriousness from headache to paralysis or consumption. *These, moreover,* are not the conspicuous exceptions which test the rule, but the army of unassuming, every-day thinkers who supply more of the mental illumination of the world than do the few really dazzling lights. *Indeed,* bodily weakness would seem to offer better stimulus to mental activity than does the bodily strength of the man who, pleasantly tired from exercise and replete from the satisfaction of the consequent appetite, can give no more exercise to his mind than is involved in dozing over a worthless magazine. *In the second place,* if it is true that the mind is sounder in a sound body than in a weak one, it will never be the better, nor will it ever be of use in the world, if it lies fallow for the four years meant for its training, while the body is developed to the strength of an Atlas and the endurance of a Hercules to no better end than the bearing of other men's burdens and the doing of other men's labors.

Transitions between paragraphs, coherence of the whole composition, are usually expressed by the topic sentences. In these sentences the connectives usually express the relationship between the ideas of the paragraphs. If these connectives refer directly to the last sentence of the preceding paragraph, the paragraphs are closely knit together.

End of 1st ¶:
. . . the recent pronouncement
§5

A GUIDE TO GOOD ENGLISH

. . . was dictated by common sense.

Beginning of 2d ¶: And common sense is always bound to make itself heard under such circumstances . . .

End of 2d ¶: experience must always remain as one of the tests for legislation dealing with the intimacies of life.

Beginning of 3d ¶: Common sense applied to this question denotes something far different from a philosophy of hard facts. . . .

Emphasis

Emphasis in the paragraph, as in the sentence, is obtained by putting important ideas in important places. The topic sentence is usually placed at the beginning for emphasis; it is important because it shows what the paragraph is intended to accomplish. At the end is often an important sentence which shows what the paragraph has accomplished. If other ideas are more important than these, they should be given the emphatic positions.

Ideas may be emphasized by giving them more space than others. In the paragraph on the preceding page, the idea introduced by the connective *in the first place* is developed in four sentences, whereas the following one (*in the second place*) has but one.

XII

DICTION—CHOICE OF WORDS

Dict. C.W.

Most of the faults discussed under this heading are those usually marked *Dict.* or *C.W.* Other marks used to indicate them are given in the margin.

Triteness

Much-used phrases and expressions are to be carefully avoided. They are shabby and shopworn, and make your reader feel either that you are ignorant yourself, or consider him so. They are like "ready-made" clothes in that being made for the average case they fit no individual case exactly. Among the worst offenses in this way are the following:

Trite.

In evidence; along these lines; along the lines of; in touch with; meets the eye; falls upon the ear; bursts upon the vision; winds like a silvery ribbon; stands like a guardian sentinel; silhouetted sharply against the sky; the mirror-like surface; feathered songsters; all Nature seemed; order out of chaos; a home replete with every comfort; a long-felt want; the last

A GUIDE TO GOOD ENGLISH

sad rites had been performed; doomed to disappointment; the sun sank slowly down in the west; method in his madness; an indescribable something; at one fell swoop; dull, sickening thud; no sooner said than done; the light, fantastic toe; sadder but wiser; drowned his sorrows in the flowing bowl; sought his downy couch; the next thing on the program.

F. W.
Trite

Pompous circumlocutions, usually introduced to avoid the repetition of a word, are offensive, sometimes in themselves and sometimes for their triteness.

The birds were singing in the alders; the brook was singing too, but not so loudly as the feathered songsters.

This fault may usually be remedied by recasting the sentence.

The brook was singing, and in the alders the birds were singing even more loudly.

It is better to use no quotations at all than to use hackneyed ones, such, for example, as the following:

Shuffle off this mortal coil. The path of true love never did run smooth. The light, fantastic toe. Procrastination is the thief of time. God tempers the wind to the shorn lamb. There is a tide in the affairs of men. In the spring the young man's fancy lightly turns to thoughts of love. Some are born great. Bring his gray

DICTION—CHOICE OF WORDS

hairs in sorrow to the grave. Where ignorance is bliss.

Avoid platitudes, generalities, trite sayings, and proverbs.

Trite
V.

Better late than never. All men are not alike. Honesty is the best policy. It is the first step that counts. Somebody has to be the first.

F. W. Such phrases are even worse when in foreign languages. They gain nothing in force, and suggest affectation of learning and an assumption of inferiority of English. Do not use such expressions as:

C'est le premier pas qui coûte. Mens sana in corpore sano. Tempus fugit. Alma mater. Chacun à son goût. Au contraire.

Figurative language includes all expressions which are not literally true, but which are used as a device to emphasize, make clear, or beautify an idea.

A simile is a figure of speech expressing a comparison; as:

“Where London’s column, pointing at the skies,
Like a tall bully, lifts its head and lies.”

A metaphor is a figure of speech which implies comparison by calling one thing by the name of another; as, “Life is a vapor,” or assuming it to be another; as, “Shoot folly as it flies.”

M.
Fig.

A metaphor or any figure of speech is a touch-and-

A GUIDE TO GOOD ENGLISH

go affair; to dwell on it or attempt to sustain it will usually reduce it to the absurd. The difficulty most often arises from the use of a figure without regard to the literal sense of the words, or an unconscious shift from one figure to another which "mixes" the metaphor. Absurdities are most likely to arise in the use of hackneyed metaphors, so common that we have lost our sense of the literal meaning of the words.

He never opened his mouth but that he put his foot in it.

That drawback is easily settled.

A forester is my goal.

Combining these three factors, the sum makes a strong reason.

We plunge into the sea of life having a divine hand at the helm.

C. W.
Slang Slang is an extension of figurative language into the realm of the vulgar and the grotesque. It is objectionable in the first place because of its air of vulgarity, and in the second place because the instant its freshness has worn off it becomes almost meaningless in its application on the vulgar tongue to things fit and unfit.

Coll. Avoid slangy abbreviations which have not passed into good use, such as *auto*, *phone*, *gent*, *pants*, *exam*. Particularly offensive is the use of the slang nickname of a city to avoid repetition of the real name.

I was particularly glad to get to Boston, as I had never seen the *Hub* before.

DICTION—CHOICE OF WORDS

- Coll.** Contractions such as *haven't*, *doesn't*, *isn't*, and the like, give an effect of informality, and should be used in written discourse only when such an effect is desired. *Ain't* is under the ban of vulgarity. *Don't*
- G. V** means *do not*, and must not be used for *does not*.
- F. W.** Stilted, affected, artificial diction—"the display of the verbal wardrobe"—is sometimes called "fine writing." It is always in bad taste.

Listen, please, to a little of my own personal experience. In my girlhood days, when attending school, I studied books ('twas the fashion) to the best of my ability; then when I graduated from the life of school into the school of life I seemed to take a turn and find myself delving into knowledge of the human race, and for many years my reading has been of the peoples on this great terrestrial ball, the different nationalities, their homes, customs, and the like, and I find myself much interested in humanity at large. So it is we gain our knowledge of books from a secular standpoint, and then, as it were, we plunge into the sea of life having a divine hand at the helm.

What object in nature is frailer than a withered leaf adhering to the bough by a single thread, ready to be carried away by the first and fleetest breath of wind? Not more frail than the babe in the arms of its mother. O, how sad would be your heart if that farewell kiss were to swell upon the air and sigh on and on for ever. Thank God it is not so.

A GUIDE TO GOOD ENGLISH

SPECIFIC ERRORS IN DICTION ALPHABETICALLY ARRANGED

The following errors are usually marked "C.W." or "Dict.," as being errors in choice of words, or diction. Some of them may be indicated by other marks, which are given in the margin.

G. *Above* is an adverb, not an adjective. Say "The address given above," not "The above address"; the "foregoing section," not the "above section."

Aggravate means to heighten, intensify, or make worse. Do not use it for *annoy* or *provoke*.

Allude means to refer to indirectly, and is not the same as *mention*. "By mentioning his lifelong companion he alluded to his wife."

F. W. *Alma mater* means *cherishing mother*, and should never be used where some such words are not entirely appropriate. The phrase has been so much abused that it is as well to avoid it entirely. "My preparatory alma mater" is absurd.

E. *All right* is never a single word. It is slang in such expressions as "He will win all right," and is sometimes spoken of as an Americanism in any sense. *Very well* makes a satisfactory substitute.

And should not be used instead of *to* in such sentences as "I'm going to go and get it," for "I'm going to get it"; "Try and do it," for "Try to do it."

Appreciate means to estimate justly. "I appreciate his ill-will," means "I am fully aware of the extent and intensity of his ill-will."

Apt means *quick* or *skilful*. "He is apt to learn," means that he learns readily. "He is likely to

DICTION—CHOICE OF WORDS

learn," means that he will probably learn. "He is liable to learn," is incorrect. *Liable for* means *responsible for*; *liable to* means *subject to*. "He is liable for the entire sum, and liable to imprisonment if he does not pay."

As does not mean *because*, but is rather an elliptical expression for *inasmuch as*. "(I must ask you, if you) please (to) excuse Johnny's absence, (inasmuch) as I needed him at home." This sentence is fully as clear if a semicolon is substituted for *as*. "Please excuse Johnny's absence; I needed him at home."

As . . . as (correlatives) become *so . . . as* after a negative. "The new laboratory is not so good as the old one in some respects."

E. *Back of* in the sense of *behind* is better avoided. It is comparatively blameless in itself, but it leads to such vulgarisms as *in back of* and *side of* for *behind* and *beside*.

Because should not be used instead of *that* to introduce a predicate substantive clause giving a reason. "The reason was *that* I didn't have enough money."

Because of is an adverbial modifier, *due to* is an adjective modifier. "The disturbance is due to the discontent of the people." "The people are discontented because of high taxes."

G. Can but (think).
E. Cannot but (think).
Cannot help but (think).

These expressions are probably all three elliptical; they might be expressed in full, as:

A GUIDE TO GOOD ENGLISH

I can (do naught else) but think.

I cannot (help thinking,) but (I must) think.

I cannot help (thinking,) but (I must) think.

The second is attacked as illogical on the ground that when we say we can *not* but think we really mean we *can* but think. The third is called an absurd confusion between *I cannot but think* and *I cannot help thinking*. The question is not one of logic, but of good use. Criticism may be avoided by saying either *I can but think* or *I cannot help thinking*.

F. W. *Commence* is a more formal word than *begin*. To use it of small affairs is to give them a pompous air.

E. *Cunning* means *crafty*. It does not mean pretty, attractive, engaging, comic, quaint, or lively.

E. *Cute* is slang and has no legitimate use. For possible substitutes see *Cunning*.

Demean means to conduct (oneself). It has no connection except in popular error with mean (small, contemptible), and does not mean debase or degrade.

G. E. *Different* is followed by *from*, never *than*. *Different than* is gaining ground in England, but it is far from being in good use in the United States.

G. *Doubt* takes for its object a substantive clause introduced by *that* (not *what*). "I doubt that he will go." "I do not doubt but that he will stay."

Due to; see *Because of*.

Each other probably meant originally the same as *one another*, but to-day it is generally used as applying to two persons or things, and *one another* of three or more.

DICTION—CHOICE OF WORDS

G. *Either* should not be used to refer to one of three possibilities. In such a sentence as "Either you, or I, or nobody will do it," either is best omitted.

Element means a component part. It should not be used to name a process or an action, or anything that is not considered distinctly as a part of a larger whole.

E. *Enthuse* is not in good use.

G. *Equally* should not be followed by *as*. If a thing is as good as something else, it is equally good. Do not try to use both expressions at once.

Etc. is an abbreviation for *et cetera*, in which *et* means *and*; *and etc.* is therefore tautological. The abbreviation should be used sparingly, because it is an abbreviation, and because it is so often loosely used to mean nothing. Anything real that it stands for is often better specified; if it means nothing, omit it. As an abbreviation it may be avoided by the use of *and so forth* or *and the like*.

Exit means "he (she or it) goes out." *Exeunt* means "they go out." *He exits* and *they exeunt* are tautological, and *they exit* is ungrammatical.

Factor means one of the numbers which when multiplied together give a certain product. It is not properly used of anything which cannot at least figuratively be considered as contributing to a result.

Farther refers to space; *further* to time, degree, and extensions of thought. The distinction is not a necessary one, but it is now very generally observed.

Fix means to attach or make firm. In the sense of *repair* it is an Americanism, and highly colloquial.

A GUIDE TO GOOD ENGLISH

In various senses from *repair* to *punish* it is slang or vulgarity indicating a deplorable poverty of vocabulary.

Go is often used followed by *and* with a finite verb to indicate purpose where the infinitive would be more coherent. Say, "I shall go to see him to-morrow," not "go and see." In a sentence like "He went and bought a book," *went and* is redundant. "He went and threw a stone at me" is a mere puerility.

E. *Guess* is correctly used only to express conjecture. "I guess it is dinner-time" is correct if the speaker does not know the time of day or the dinner-hour. If he merely wishes to make a suggestion, it would be more correctly made in another form.

Good in such phrases as *good and warm*, *good and sweet* (so also *nice and strong*), meaning *very* or something less, may be idiomatic, but it is so vague a phrase of commendation that something more specific had better be used. *Good and plenty* is slang.

E. *Got* is to be preferred to the obsolescent *gotten*. It is redundant with *have* to denote possession or compulsion, as *have got* for *have*, *have got to* for *have to*, *have got to get* for *have to get*. It does not mean go (*get* over the road), become (*get* to be—"What time is it *getting* to be?"), or find opportunity (*get* to go).

Handicap does not mean merely a hindrance, but a hindrance to the best man purposely devised to equalize the chance among competitors.

G. *Hardly* is in itself a negative; *not hardly* is incorrect, because it is a double negative which, when scrutinized, has the force of an affirmative.

DICTION—CHOICE OF WORDS

Healthy and *healthful* should be distinguished, as in the sentence, "Bread and milk is a healthful food which makes healthy children."

- G. *Home* as an adverb is used without a preposition only after verbs of motion; "I am going home," but not "I am home."

Home as a noun is not synonymous with *house*.

Individual does not mean merely *person*, but *individual person*. It should not be used except to indicate individuality or entity.

- E. *It* is properly used to introduce impersonal verbs, as "It is impossible to say whether or not it will rain," but is vulgar or slangy in such phrases as "You will catch it," "He is going it pretty fast," "Which is coming it strong."

- Sp. *It*, *her*, and other personal pronouns take no apostrophe in the possessive.

After *kind of* and *sort of* the article *a* is redundant; say "that kind of," "this sort of," and the like. *Kind of a* and *sort of a* as weak modifiers are confessions of inadequate vocabulary. The remedies are: 1, omit the phrase; 2, substitute *very* or some other modifier; 3, put the *a* before *kind* and then ask and answer the question "What kind?" Not till then is the expression complete.

- G. *Lay* is the causative verb from *lie*, and means to make to lie. Only with the reflexive does it mean the same as *lie*, as in "Now I lay me (myself) down to sleep." The principal parts of *lie* are *lie*, *lay*, *lain*; of *lay*, *lay*, *laid*, *laid*. *Lay* is necessarily transitive.

Liabie; see *Apt*.

- G. *Like* has the force of an adjective, whereas *as* is

A GUIDE TO GOOD ENGLISH

adverbial. "I can run like John" is acceptable when it means "I, like John, can run." If it is to be completed by the repetition of the verb (I can run like John can run) the phrase is adverbial, describes the action of the verb, and requires *as*. The speaker may *be* like John, or *look* like John, but he *does* as John does.

- E. *Mad* means angry only by metaphor, insane with anger, as:

"It will inflame you, it will make you mad."

". . . it made me mad
To see him shine so brisk . . ."

Myself; see page 39.

- E. *Nerve* may be correctly used to mean courage (by metaphor from sinew and strength), but in the sense of impudence it is nothing but slang.

Only is best placed immediately before the word it modifies. In case there can be no ambiguity it may be placed immediately after the word it modifies.

Only I wrote to him to-day. (No one else wrote.)

I *only* wrote to him yesterday. (I did not telephone.)

I wrote *only* to him to-day. (I wrote to no one else.)

I wrote to him *only* to-day. (No longer ago than to-day.)

I wrote him to-day *only*. (I had not written before.)

This car for members *only*. (For none but members.)

DICTION—CHOICE OF WORDS

Per should be followed by a Latin word, not English. If you must use Latin, say "three meals per diem"; better say "three meals a day." "One thousand dollars per annum" is correct, but "a thousand dollars a year" is English. *Per* with no word following is slang: "He is still working for one fifty per."

Coll. *Pretty* for *fairly* or *rather* is colloquial.

A *proposition* is a subject for debate or a basis of negotiation. To apply the term indiscriminately to a girl, a golf-ball, a dress-suit, or a transatlantic liner is either slang or the result of ignorance.

Quit in the sense of *stop* is colloquial. Among its various meanings, the commonest is *abandon* or *leave*.

Quite means either *entirely* or *greatly*. It is incorrectly used for the weak sense of *very*.

Coll. E. *Quite a*, as in "quite a while," "quite a number," is colloquial. *Quite a few* and *quite a little* are incorrect for *a good many*, and *quite some* is vulgar.

Reason should be followed by a predicate substantive clause introduced by *that*, not by a causal clause. Say "The reason was that I had a cold," not "The reason was because I had a cold."

E. *Reverend*, *honorable*, and the like, when used with names of persons, must be preceded by *the* and followed by *Mr.* Say "The Reverend Mr. Smith," not "Rev. Smith"; "The Honorable Mr. Jones," not "Hon. Jones."

Said as an adjective meaning "already mentioned" is a bit of technical, legal phrasing which in ordinary discourse is either redundant or slangy.

A GUIDE TO GOOD ENGLISH

Same should never be used as a pronoun, as, "I have ordered the ammunition, and will advise you of the receipt of the same."

Same as is an adjective phrase which should never be used adverbially. Do not say "He thinks the same as I do," but "He thinks just as I do," or, if it is what you mean, "His thoughts are the same as mine."

Seldom if ever and *seldom or never* are correct.

E. *Seldom ever* and *seldom never* are ellipses not idiomatic nor in good use.

G. *Set* is a causative verb from *sit* (see *lie* and *lay*) and means *to make to sit*. *Set* is transitive and *sit* intransitive. The principal parts are *sit, sat, sat; set, set, set*.

E. *Start* means (among other things) *to cause to begin*, but it does not mean *begin*. It is not correctly used with an infinitive, nor with reference to anything which has no power of motion. One may start an engine, but not a book.

E. *Take and* is usually redundant. "He took the board and sawed it in two" says no more than "He sawed the board in two." Habitual use of the expression leads to such puerilities as "He took and hit me."

Team means a set or group, usually of animals harnessed together; it is not correctly used of one horse, or of a wagon, or of one horse and wagon.

Tend (in the sense of look after) differs from *attend* in that it takes a direct object, not an indirect object with *to*: "In tending his shop he was obliged to attend to the wants of many customers."

DICTION—CHOICE OF WORDS

Transpire does not mean to *occur*; it means to *become known*: "The marriage took place six months before it transpired."

Do not use *they* indefinitely instead of *every one*, as, "They are always in a hurry in the city"; better say "Every one is in a hurry in the city."

Avoid *want* in the sense of "ought" or "had better," as, "You want to hurry if you are going to catch the car"; better say "You had better hurry if you expect to catch the car."

E. *Way* should not be used for *away*. "I saw him away (not way) down the road."

In the sense of distance it is singular in form. "The post-office is a little way (not ways) farther to the south."

Coll. *You* in the indefinite sense gives the effect of spoken rather than formal written discourse, and is monotonous if used continuously for any length of time. It is colloquial to say "You don't wear a silk hat south of Main Street." The formal expression is, "No one wears a silk hat south of Main Street" or "Do not wear a silk hat south of Main Street."

Yoursself; see page 39.

XIII

LETTER - WRITING

Form of Business and Personal Letters

THE date line of a letter informs the reader when and where the letter was written. The place should be given in the form of the writer's post-office address, and the date should be given in full, including the year. It may be written at the head of the letter on the right of the sheet, or at the close on the left of the sheet, but should not be separated—that is, with the date in one of these positions and the place in the other. It is written and punctuated as follows:

3131 Prairie Avenue,
Chicago, Illinois,
December 30, 1900.

Amherst, Massachusetts,
10 October, 1913.

Camp Whippoorwill,
West Pelham, Massachusetts,
12 July, 1913.

In business letters and all dictated letters the name and address of the recipient are written above the salutation, as:

LETTER-WRITING

Mr. Vivian Crewe,
212 Fifth Avenue,
New York City.

Dear Sir:

Mr. Robert Wilson,
812 Pine Boulevard,
Fort Dodge, Iowa.

Dear Robert,

In personal letters the name and address of the recipient are sometimes written below the signature on the left, but in personal letters not dictated they are unnecessary.

Salutations properly used in business letters are as follows:

Dear Sir:
My dear Sir:
Dear Sirs:
My dear Sirs:

Gentlemen:
Dear Madam:
My dear Madam:

Madam is used in addressing a woman whether married or unmarried. The abbreviation *Messrs.* is not used as a salutation.

In both business and personal letters it is appropriate to address one whom you know by the name by which you are accustomed to call him.

Salutations beginning with *My* (*My dear Sir*, *My dear Mr. Lewis*) are a degree more formal than the same forms without the *My*.

Such salutations as *Dear Friend*, *Friend John*, are not in good use.

A GUIDE TO GOOD ENGLISH

A colon or colon and dash is used after the salutation in business letters, a comma or comma and dash in informal letters.

Do not use abbreviations. As a matter of courtesy to your correspondent, give him the impression that you can spare to him even the precious seconds necessary to write out in full the name of the month, the name of the State, and the words "Street" and "Avenue." Never use the sign & unless it be in names of firms of which it seems customarily a part. Abbreviate *Mr.*, *Mrs.*, *Dr.*, *U. S. A.*, and *D. C.*, and certain titles following names, as *K.C.B.*, *LL.D.*, *Ph.D.*, *F.R.S.*, *Esq.*, and the like. When the title *Esquire* follows a name, no title should precede it, not even *Mr.*

Do not omit pronouns and other words after the fashion of a telegram.

Ready-made phrases are in bad taste either in business or personal letters.

Bad: Yours received and contents noted; in reply would say . . .

Good: I have received your letter of January sixth, and wish to say in reply . . .

Bad: I take my pen in hand to say . . .
. . . and hope you are the same.

Forms of complimentary close appropriate for business letters are *Yours truly*; *Yours very truly*; *Very truly yours*. *Yours respectfully* is appropriate only in cases in which for a definite reason respect is due, as in a letter to an official or dignitary from one below him in rank.

LETTER-WRITING

Forms of the complimentary close appropriate for personal letters are *Sincerely yours*; *Cordially yours*; *Faithfully yours*; *Affectionately yours*, and the like.

The complimentary close stands in a line by itself, and begins with a capital letter, even when grammatically it forms a part of a sentence.

Trusting that you will consider this request reasonable, and find no difficulty in granting it, I remain,

Sincerely yours,

The signature belongs below the complimentary close and a little to the right. Nothing else should be placed in this position except any necessary indication of office or rank which may be a part of the official signature, as:

Wilton Dix, Secretary.
Thomas J. Smith, Collector.
U. S. Grant, Lieutenant-General.

A woman signing a business letter should indicate how she is to be addressed in reply, as:

Yours very truly,
(Miss) Annette Ripley.

Yours very truly,
Mary Ware.

Mrs. Elton Ware,
209 F Street,
Elkhorn,
Indiana.

A GUIDE TO GOOD ENGLISH

Impersonal Letters

Formal invitations and replies are written in the third person and the present tense throughout, and without salutation, complimentary close, or signature.

The reply to a formal invitation should be dated below at the left. The writer's address may be omitted, and the year is usually omitted. The day of the month is written in full.

In an acceptance, repeat the day and hour mentioned in the invitation. In declining, it is unnecessary to mention more than the day.

Examples:

Formal invitation:

Mrs. George Hernshaw requests the pleasure of Miss Anna Hamilton's company at dinner on Thursday, January fifth, at seven o'clock.

36 Ray Street.

Formal reply accepting:

Miss Anna Hamilton accepts with pleasure Mrs. Hernshaw's kind invitation for Thursday, January fifth, at seven o'clock.

December 28.

Formal reply declining:

Miss Hamilton regrets that she is unable to accept Mrs. Hernshaw's kind invitation for Thursday, January fifth, at seven o'clock.

December 28.

Business Letters

The rule for business letters is a rule of three: Clearness, Conciseness, Courtesy. The successful

LETTER-WRITING

writer of business letters is he who gains all three, no one at the expense of the others.

The following letter is an attempt at conciseness. It is reasonably clear, but barely courteous.

(Letter Head)

Boston, Mass., January 5th. 1911.

Mr. J. P. Blank,
Smithville, Ga.

Dear Sir:—

In reply to your letter, of the 3rd. would say, that your order and check was received by us on the 14th of December.

The order was entered and shipped via. Express by us on the 14th.

We regret to report that the box was marked for the Smithville School, Smithville Ga. and your name did not appear on the box at all.

The box you will no doubt find at the school, and if you are put to any extra expense in getting the same, you can charge it to us.

We regret the mistake in marking the box.

Yours very truly
World Lamp Co.

This letter may seem acceptable at first glance, but it will not bear a second. Note that

1. The date line should have been written "January 5," etc.

2. "In reply . . . would say" is trite, telegraphic, questionable as to syntax, and wrongly punctuated.

3. "Order and check was received by us"—is "order and check" one document or two? Why the awkward passive construction? (See page 56.)

A GUIDE TO GOOD ENGLISH

4. This and all other sentences in the letter are written as separate paragraphs; not one actually is a paragraph.

5. The second sentence repeats the awkward passive construction (which might be better if the "by us" were omitted), and uses the Latin *via* with the English word "express." "By" is the English word, and "Express" should have no capital.

6. "The box was marked"—passive again; who marked it? Note the repetition in three successive lines of "the box." Regardless of the number of words involved, the repetition gives the effect of prolixity.

7. "The same"; a bit of legal phrasing which has crept into the business dialect at the expense of conciseness and purity. "It" is usually the right word.

8. The slight rebate for transportation and the perfunctory regret are tossed to the customer as one might toss a bone to a stray cur. In any case, "may" should take the place of "can."

9. There should be a comma after "truly."

The letter when put into good form is no longer, and is more courteous:

We have traced the goods you inquire about in your letter of January 3d. We find that we received the order and the check, entered the order, and sent the lamps by express, on December 14th. We are sorry to say, however, that we marked the box, "Smith School, Smithville, Ga." We have no doubt that you will find the box at the school building, and assure you that

LETTER-WRITING

we shall be glad to pay for its transportation to your house.

We are sincerely sorry for the mistake, and hope to be able to serve you better another time.

Yours very truly,

The more courteous form of this letter is almost exactly the length of the other—if anything, it is a little more concise.

(Letter Head)

Springfield, Mass. 11 / 25 / 14

Mr. R. P. Utter,
Amherst, Mass.

Dear Sir:

Referring to your recent request for advertising matter for the Leyland and Donaldson Lines. I have been unable to secure Leyland line sailings for the month of June as I am just advised by the company that these have not as yet been made up. The Leyland Line will this year carry but one class of passengers which will be designated as second class and the rate will be very moderate and much cheaper than last year; I judge ranging from \$50.00 upwards. I will bear your request in mind and send you sailing lists just as soon as I receive same. The Donaldson Line people advise me that their printed matter for next year is now in preparation and we shall be supplied within a short time.

Yours truly,

Note in this letter that

1. The sentences fairly gasp with haste. This

A GUIDE TO GOOD ENGLISH

effect is probably due to the complete absence of commas.

2. The date line written in numbers is out of place anywhere except in a penciled memorandum. In any case, it should end with a period.

3. The opening words form a clause, not a sentence. The second "for" should be "of."

4. In the second sentence there should be a semicolon after "June"; "as" should be "in fact" or its equivalent; "I am advised" should be "I have been told."

5. In the next to the last sentence "same" should be "them."

6. In the last sentence "people" should be omitted, and "advise" should be "tell me."

7. The writer has no sentence-connective but "and," with the exception of "as," of which he does not know the meaning.

8. This letter was signed with an illegible scrawl in copying-pencil; it should have been signed legibly in ink.

Part II
METHOD

I

COLLECTING MATERIAL

INTELLECTUAL HONESTY

IN work which is chiefly compilation, inexperienced students, through ignorance and carelessness, often present as their own ideas and words which should be attributed to others. This occurs through ignorance as to what ideas are the commonplaces of the subject—the general fund and common property of all workers in it: ideas to which no one would think of advancing any claim to originality—and what ideas are those to which property rights should be attached. It occurs through carelessness in note-taking, by which words and sentences belonging to others are not distinguished by quotation marks and references, and so pass undistinguished into the finished work.

Students sometimes assume that because the common fund of information on a subject is used without quoting, everything is common property. The distinction between what is common property and what is not cannot be made by a student who reads nothing but an encyclopedia article on a subject and makes a summary of it for his theme or essay. He

A GUIDE TO GOOD ENGLISH

must read many books and articles on a subject, study it until it becomes a part of his own knowledge, then lay all books aside and write on the subject as he knows it, with a general acknowledgment of sources and specific acknowledgments of quotations. Unless the task is nothing more or less than the summarizing of a particular book or article, three sources at the very least should be carefully studied, and no student should be satisfied with so few as three if time and the importance of the task will allow him to consult more. The ideas that the three or more have in common are probably, so far as they go, the fundamentals, the commonplaces, the ones the student will retain in his own general fund of information. They may be safely covered by the general reference to the sources which the student has consulted. All other ideas not the student's own should be scrupulously acknowledged.

FORM OF REFERENCES

All references should be given in such form that they may be readily found and identified. General references may stand together at the beginning or end of the essay in some such form as the following:

General References

Gummere, *Beginnings of Poetry*, New York, 1901.

“ *Handbook of Poetics*, Boston, 1892.

Greenough and Kittredge, *Words and Their Ways in English Speech*, New York, 1902.

COLLECTING MATERIAL

Specific references should be as precise as they can be made, but may be vague and informal where the source cannot be traced by the reader, and the important matter is to point out that the idea is not original with the writer. Such references are usually made by more or less informal phrases in the text, such as the following:

I remember reading once in a magazine . . .

It was suggested to me the other day in conversation that . . .

Professor Blank told us the other day in class something to the effect that . . .

More formal and exact references may be given in the text, as:

Professor G. H. Palmer says on this point (in his *Nature of Goodness*, Boston, 1904, p. 52) . . .

The entire reference, or any part of it which interrupts the flow of a sentence, may be given in a foot-note. In manuscript, a foot-note is indicated by a reference mark, symbol, or figure, above the line at the word in the sentence to which the note belongs, and a similar reference mark above the line at the beginning of the note at the bottom of the page.

This quality has been defined as “. . .”¹

¹G. H. Palmer, *The Nature of Goodness*, Boston, 1904, p. 52.

When a reference is given to the pages of a book the edition is indicated by the place and date of

A GUIDE TO GOOD ENGLISH

publication, and often the name of the publisher, because the paging might not be the same in other editions.

HOW TO FIND MATERIAL

“If we think of it,” says Carlyle, “all that a University or final highest School can do for us, is still but what the first School began doing,—teach us to *read*. . . . The place where we are to get knowledge, even theoretic knowledge, is the Books themselves.” Yet to many students this place is as inaccessible as a vein of gold to a savage who has only a stick wherewith to open it, because they do not know how to make a collection of books, or even a single book, reveal its treasure.

Learn first of all the nature of the catalogue system of whatever library you are privileged to use. Very likely you will find confronting you as you enter the building a large card-catalogue in little drawers with alphabetical labels. If you look in it for “swimming” and find nothing between “Swift” and “Swinburne,” you are not justified in assuming that the library has nothing on “swimming.” It is more probable that the catalogue is one of authors, and not, as many card-catalogues are, one of authors and subjects together. Look about for a subject catalogue, and if you do not find it, ask an attendant about it. He may refer you to another card-catalogue, or to a catalogue in the form of a book. If you are privileged to enter the “stacks,” as the floors devoted to book-shelves are called, learn the system

COLLECTING MATERIAL

of classification of your library, so that you can find books readily for yourself.

Starting from the beginning with some topic on which you wish information, you may consult first the catalogues of the library, including any indexes there may be to periodical literature. These will refer you to books and magazines in the library which may give you what you want. You may consult general reference books, such as dictionaries and encyclopedias, which, in addition to general (or possibly more detailed) information on your subject, will give also a list of authorities. Look for these in the author catalogue to see how many of them are in your library. One of them may be a bibliography, or complete list of books on the subject. Nearly every book you find will give the names of others, either scattered through the text, in foot-notes, or in the form of a list. When you have found out what the library contains on your subject, you should, if it is a possible thing, at least take every book on your list down from the shelf, and open it to "see what it looks like," before you decide which ones you are to read, if you cannot read them all. Never choose the first book on the list merely because you are terrified by the prospect of so many.

Every well-printed modern book contains an index which should enable you to find in it any idea or passage about which you know anything at all. If you do not find it at first, look for it under every possible word or phrase which might conceal it; if it is not indexed under "college," look under "school," "university," "education," "student,"

A GUIDE TO GOOD ENGLISH

“teaching,” and every other word that might set you on its trail. If the book has no index, look at the table of contents, which may be analytical or contain summarizing chapter headings. There may be summaries at the beginnings of chapters, running-titles (at the tops of right-hand pages), marginal or centered paragraph headings, or something of the sort. Failing all these, you may practise the art of “skimming” the book, turning the pages with an eye to the beginnings and ends of paragraphs, which will enable you to follow closely enough to find what you want.

It is safe to say that there is not a passage in existing literature which cannot be found promptly if the seeker has in mind a scrap of the wording or a semblance of the idea of it. All recorded thought has been indexed back and forth and up and down, and fairly riddled with cross-references. There are indexes, dictionaries, encyclopedias, concordances, check lists, bibliographies, and compendiums of every subject, from the Bible or Shakespeare to the “theory of tittlebats.” If you fail to find anything you want in your library, the chances are a hundred to one that you fail, not because what you seek is not there, but because you do not understand the apparatus that has been made ready to your hand for that very purpose.

NOTE-TAKING

I. Form

All notes on lectures, recitations, reading, and conferences should be taken on a uniform size of

COLLECTING MATERIAL

paper, cards, or slips. Use either a loose-leaf note-book of a size that can be carried conveniently with other books or in the pocket, or else cards or slips large enough to be useful and small enough to be filed in drawers or trays in the manner of a card-catalogue—a fairly stiff bond paper cut four by six inches is good for the purpose.

Of the two systems, the note-book is the easier for the untrained student to keep in orderly fashion, and is a flexible enough system for one who does his work by courses rather than by subjects, and who may not refer to his notes again after he has reviewed them for an examination. Each page in the note-book as it is written should be marked at the top with the name of the course or the subject, Each page of lecture notes should be marked in some such way as, "Geology 4—Prof. Shaler—Nov. 23, 1894." By this system all notes are taken in one book, but in such a way that they may be sorted afterward by subjects or courses into separate binders, envelopes, or file-cases.

For one who is collecting material in various subjects from a variety of sources, the card system is more useful, especially for material that must always be readily available. It requires a little more time and attention to keep it in order, but this time is more than saved in referring to the notes. Slips of the proper size—say four by six inches—may be carried in packs in the pocket or any of the convenient cases or covers made for the purpose. The same size should be used for all notes, whatever the subject or the source of the note, and each

A GUIDE TO GOOD ENGLISH

slip marked at the top with the subject, and the source of the idea written on it. Thus, for example, part of a lecture on Poe might be represented by such cards as these:

Poe—"Life"

Lecture, B. W.—Jan. 20, 1900

Poe—"Early Tales"

Woodberry and Stedman—Introduction

Poe—"Fall of the House of Usher"

Woodberry, "Life," p. 120

Superior to "Ligeia" in unity of design—artistic construction called perfect—note the nice adaptation of parts to their purpose—absolute harmony of total effect—skill in bringing out sympathy between the house and the family—there had been no such art before in America.

II. Lectures

Inaccuracy in note-taking is a common fault among students as well as among reporters. The most prevalent faults in note-taking are: first, failure to understand what the speaker says; second, failure to discriminate between main and subordinate ideas; third, failure to discriminate between fact and opinion; fourth, illegible handwriting or unintelligible abbreviations which render the notes useless after they are made.

COLLECTING MATERIAL

Be sure that you get the speaker's words. Many students habitually misreport the most explicit statements; they cannot even get a correct note of the assignment of the next lesson, and on other matters their notes have about the same relation to the speaker's thought that black has to white. When you are aware of a mistake, it is, of course, a simple matter to ask the speaker what he said, either at the time or afterward. Usually the trouble arises from the unconscious lapse of attention. For this there is no remedy but insistence on conscious effort of attention until it becomes habitual.

If the reporter or student writes down the first sentence he hears, and follows it by the sentence he hears as he is finishing the first, he is very sure to have a useless set of notes, because his selection of topics depends on mere chance. Subordinate ideas will be represented in the notes without the main ideas which make them intelligible. Learn to pick out the topic sentences of the speaker's paragraphs. This is easier to do with some speakers than with others, but the method, or lack of it, of any speaker can soon be learned by a little attention at the start. Even if the speaker gives three sentences in succession which must be noted, he will usually follow them with subordinate matter enough to give the reporter time to note them if he can remember them long enough.

After writing a topic sentence, note under it whatever subordinate matter you can while listening for the next topic. The simplest way to indicate divisions is to write in paragraphs, with the topic

A GUIDE TO GOOD ENGLISH

sentences indented, one at the beginning of each paragraph. If for any reason the topic sentences are not so placed, they may be marked by under-scoring the first few words, by numbers, or by any other convenient device. Subordination is sometimes indicated by indention, as in a brief, but it requires long practice in rapid analysis to make the successive indentions tally accurately with the subordination of ideas.

If you find in your notes contradictory statements dogmatically asserted, it is probable that you have failed to distinguish between theory and generally accepted fact, or between theories of different persons. The note "Hamlet is certainly insane," followed by "the theory of Hamlet's insanity is untenable," should probably be amended to read, "Jones thinks Hamlet was certainly insane. . . . Smith finds theory of Hamlet's insanity untenable." Never note as accepted fact an idea put forward by the speaker as his own theory or opinion; indicate it by his initials, as, "M. thinks Schlegel was not well fitted for his task," or "Mad scenes in 'Lear' may have had comic effect on Sh.'s audience (B. W.)"

Listen carefully for transitions, connectives, and summaries, and note them even if you think you have them already. Guide-post as well as map may be necessary for the identification of an unfamiliar turning.

Write legibly whether in short-hand or long-hand. Time saved in writing abbreviations and symbols is more than wasted if effort is demanded to decipher them.

COLLECTING MATERIAL

All references to books and other material should be noted with especial care. They are often the most valuable part of a lecture, and mean hours of wasted time if they are incorrectly noted.

III. Recitations

Notes on reading or recitations in foreign languages and in English literature may often be made most conveniently in the margin of the text. If more room is needed, the book may be interleaved with blank paper by a binder, or with sheets of thin paper with gummed edges, made for the purpose. These may be inserted here and there as space is needed.

If, however, notes on lectures and reading are made on cards or slips, it is better to take notes on recitations in that form also. Textual notes on individual words, on phrases, on lines, and all other matters that come up in the class, may be recorded on cards and classified for convenient reference as a card-dictionary of words or phrases, or under the names of the texts or authors read.

The recitations on which it is most difficult to take notes are those which take the form of a general discussion of ideas, or an attempt to teach the student to use the facts he has acquired from text-books and lectures. Until the student sees the drift of the discussion, he finds nothing to record but the desperate guesses and impromptu theories of his fellow-students, and when the discussion has taken shape it seems too late to map the course it has followed. The way

A GUIDE TO GOOD ENGLISH

to catch it while it is going on is to note the questions which are raised, the data from which answers may be formed, and, if any are developed, the answers themselves—but more important than the answers themselves are the data for forming them. Part of a recitation on the first lecture of Carlyle's *Heroes and Hero Worship*, for example, might be represented by such a card as this:

Carlyle, "Hero as Divinity"—Recitation, Feb. 6, '14.

What does Carlyle mean by a hero?—in first sentence he says merely "great men"—leader, pattern, modeler, creator, (in what sense?)—later speaks of him as a thinker—but the process he describes seems to be mostly imaginative—note his list of heroes—What has Mohammed in common with Dr. Johnson?—Is Burns's power imaginative or intellectual?—Cromwell's?—Luther's?

IV. Reading

Notes on reading may be made for reference, for use in further study of the subject, or by way of preparation for writing an exercise or essay. In any case the notes should be in the same general form as notes on lectures or recitations. When reading keep cards or slips in the pocket or at hand. Make a note of each useful idea found in the text or suggested by it, being careful to distinguish scrupulously between the two.

When reading in preparation for writing, copy at

COLLECTING MATERIAL

once, if you can, in final form (on the size of paper you intend to use) all quotations which you think you will want to use in the finished work, so that they may be inserted without recopying. Copy all quotations with absolute fidelity to the original in such matters as spelling, capitalization, punctuation, and the like, and indicate all omissions of material unnecessary to your purpose by the insertion of three or four dots or periods.

Example: "That the constraining power of drama is just this sense of urgency . . . is but confirmation of this view."

If you do not copy the quotation at once, make an exact reference to it on a card which may be filed with others or left as a bookmark for the ready finding of the passage. The form of the reference should be such that the card wherever found will show at once its place in your work or in your files.

Example:

"Drama"

Constraining power of :

"The Psychology of Beauty," E. D. Puffer (Boston, 1905), p. 56.

A GUIDE TO GOOD ENGLISH

Pages on which notes are taken may be identified by a brief topic and number at the head; as, "Drama—3" or "Commission Government—5." A series of numbered pages may be expanded indefinitely by the use of decimal numbers; after page 3, pages may be inserted numbered 3.1, 3.2, and so on; following 3.2 may be 3.21, 3.22, and so forth. The final numbering of the pages of the finished manuscript is best left till the very end.

From the outset train yourself to the highest possible degree of accuracy and consistency. It is better to spend time in getting minor details right the first time than in going back to verify them afterward, or to fail because you have them wrong.

Learn as soon as possible to use the typewriter, and thereafter write nothing with the pen that you can write on the machine. Three months daily practice will enable you to write as fast with it as you can with the pen. For the time so spent you will be amply compensated afterward by the rapidity and accuracy of your work.

II

ORGANIZING MATERIAL

I. THE EXPOSITORY OUTLINE

THE value of the outline is not only to preserve your ideas, but to organize them, to correlate them, put them in such form that you or any one may see exactly what the relationship of each part is to every other part. To this end, the outline is made of headings and subheadings each of which must express exactly and fully the idea it represents. It must also show by notation and position exactly what its correlation is.

A mere topical jotting may serve an immediate purpose, but it is not a safe thing on which to depend. If you find in your notes a topic like "Legislature may remove judges 'for cause'—what the cause actually is in cases of recall," it may suggest nothing to you except that you once had an excellent idea which you cannot remember, or, if you do remember it, you have forgotten what it had to do with the main point. Properly expressed, however, it is clear:

By the Legislature, a judge may constitutionally be removed "for cause."

A GUIDE TO GOOD ENGLISH

By the people (recall) a judge would be removed for unpopularity.

Remember that the outline to serve its purpose should be clear to any one, not only to the writer, but to readers or hearers who have only general knowledge of the subject.

Clearness and correlation are obtained together by making each main heading the principal clause of a sentence, and each subheading under it a subordinate clause which will grammatically complete the sentence. (See example, page 109.) The series of subordinate clauses any one of which will complete the sentence begun in the main clause should be parallel in phrasing.

Headings of equal rank throughout the outline should be indented the same distance from the margin of the page. Each topic should be indented about half an inch farther than the one to which it is subordinate, and all co-ordinate topics should be indented to the same distance from the margin. For topics more than a line in length use the arrangement (called "hanging indention") shown in the following example:

- a. In a number of American cities modern language instruction, mainly in German, has already been introduced in the primary grades of the public schools, and the propriety and value of such instruction have been warmly debated in the newspapers and in local educational circles.

Correlation is indicated not only by indention, but also by notation, the use of letters and numbers to

ORGANIZING MATERIAL

mark the heads and subheads. Main heads are usually marked by Roman numerals (or capital letters), secondary ones by capital letters (or Roman numerals). Next use Arabic numerals, small letters, letters and figures in parentheses, a', a'', 1', 1'', Greek letters, etc. It makes no difference what system of notation you use, but it is important that you keep consistently to a single system throughout your outline. Do not use the same figure or letter for sets of headings of different rank; it is certain to lead to confusion.

Example:

I Elizabethan stage conditions affect the drama of the period, in that

A They give greater freedom and variety, because

1 The dramatist is not limited as to the number of scenes he may use, for

a It was possible to have many scenes indefinitely localized, as

1 "A Street."

2 "A Garden Outside the City."

b Intervals between scenes were not long, for

1 There was no heavy scenery to be moved.

B They lead to looseness of effect and concise stage construction:

1 The great number of scenes used destroyed unity of construction,

a As in *Antony and Cleopatra*.

A GUIDE TO GOOD ENGLISH

- 2 An act or a play could not end with
a climax, for
a There was no front curtain.
- C Absence of scenery gives us some of the
best poetry in the Elizabethan drama, for
1 Dramatists resorted to verbal de-
scription.

Note that the sentence begun in I is finished in either A, B, or C; that the sentence begun in B is finished in either 1 or 2; that the sentence begun in 1 is finished in either *a* or *b*, etc.

Double notation always indicates a fault in correlation, usually incomplete analysis.

Example (incorrect):

- B, 1. Elizabethan drama lost unity of effect.
2. Acts and plays could not end on a
climax.

By notation, 1 is subordinate to B; therefore the heading cannot be both 1 and B, since it cannot be subordinate to itself. Usually the topic so numbered proves to be the subordinate one, and the main one is not expressed. (See B in example above for correct form.)

The fact of subordination of one topic to another, and its exact degree, is indicated by the notation and indentation of the outline. The nature of the relationship between the headings is indicated by their wording. Words which indicate the relationship of ideas are called connectives. In exposition the relationship between the ideas may be any which the

ORGANIZING MATERIAL

language is capable of expressing. A classified list of useful connectives may be found on pages 47, 48.

Note that *and* shows nothing as to the relationship of the ideas it joins except that they are co-ordinate, equal in rank and value. For this reason it is seldom useful in outlines. (See page 46.)

It is often the case that the last part of your work to be outlined or written is the part that comes to the reader first—the introduction. Often, too, it is the hardest part of your work, because you are not clearly conscious of its purpose; you cannot do it because you do not know what you are trying to do. Ordinarily the purpose of the introduction to a piece of exposition is to arouse interest and to turn the mind of the reader or hearer from some other channel into the one you are to follow.

“Beginning distantly and far away” with prefatory platitudes and vague generalities which do not even glitter, or beginning abruptly as with a slap in the face, will not serve the purpose. If the writing of generalities is helpful to you by way of working into your subject, write them, but do not inflict them on others. Find the point at which your work really begins, and resolutely cross out everything that goes before. If your subject is a familiar one to all, or to all your readers, you may step firmly and quickly into it without fear that they cannot follow you. In general, if your subject does not offer you a ready introduction, you can find one by one of the following methods, or some combination of one or more of them.

1. Show the importance or interest of your subject.

A GUIDE TO GOOD ENGLISH

2. Show its relationship with some matter of universal interest.

3. Name your subject and define it.

4. Mention the most interesting fact or important result to which your subject leads.

5. Give a concrete instance, by narration or description, of the conditions you are to discuss.

6. Tell some anecdote or story which is entirely apropos. (Do not try this unless you have something especially apt. Misplaced humor at the outset is particularly difficult to recover from.)

II. THE ARGUMENTATIVE OUTLINE OR BRIEF

In argument you convince your opponent by supporting your proposition with proof, that proof with further proof, and continuing the process until the case rests on a proposition which is not subject to a reasonable doubt. A is b because c is d ; c is d because e is f ; and that e is f is a matter of common knowledge. Each bit of proof becomes a fresh proposition until common sense calls a halt. It follows that the only relationship between heading and subheading in the brief is that between proposition and proof. The apparent necessity for any other connective than *for* or *because* indicates faulty correlation.

The first step in any argument, formal or informal, written or oral, is to find out exactly what it is you are trying to prove. Be sure that you have a proposition and not merely a term. "The tariff" or "woman suffrage" may be the colloquial names of highly debatable questions, but they are not debat-

ORGANIZING MATERIAL

able until they are phrased as something more than terms. As propositions, they must be phrased in the form of definite assertions or questions; as, "Is the present tariff the best one for the United States?" or, "Granting the suffrage to women in the United States would purify municipal politics," or any of a hundred others. You cannot argue the term x , but you can argue the question "Is x y ?" or the assertion " x is y " or "Resolved, that x is y ."

The second step is the definition of terms. What do you mean by "the best tariff," by "purifying," by "municipal politics"? The analysis by which you arrive at your definitions brings you to your "special issues," the series of propositions which you must prove in order to prove your main proposition. The process may be illustrated symbolically.

Proposition: x is y .

Definition: y is a , b , and c .

If, then, x is a , b , and c , x is y .

Special issue: The question then becomes, is
 x a , b , and c ?

Your definition of y gives you three propositions which will logically establish your main proposition if you can prove them. Now you have no further concern with the main proposition, but turn wholly to the subordinate one x is a . Marshal your proof for this until common sense or your opponent tells you you have proved it. Then turn to x is b ; then to x is c .

The structure of the entire brief may be symbolically shown as follows:

A GUIDE TO GOOD ENGLISH

Proposition: Resolved, that x is y .

Introduction

Definition: y is a , b , and c .

If x is a , b , and c , x is y .

Special issue: The question then becomes, is
 x a , b , and c ?

Brief Proper

A. x is a for

I for

a for

1

2

b for

1

B. x is b for

I etc.

C. x is c for

I etc.

Conclusion

Since, then, x is a , b , and c , and since it was admitted at the outset that y is a , b , and c , x is y .

The Three Parts of the Brief

1. *The Introduction* is an expository outline, the main purpose of which is the analysis and definition which leads to the determination of the special issue. It is the preliminary agreement between the two parties to the argument as to exactly what they are and are not to discuss. It must contain no debatable matter; everything in it must be agreed to by both

ORGANIZING MATERIAL

sides. If there is any point necessary to your case to which your opponent does not agree it must be incorporated in your proposition or special issue and proved in the brief proper. For this reason it is best not to use in the introduction the argumentative connectives *for* and *because*, lest you find yourself fighting before you have reached the battle-ground. The introduction ordinarily contains the following divisions:

a. *The origin of the question.* This serves the purposes of the introduction mentioned under exposition, and forestalls any such objection to the subject as is heard in the colloquial retorts, "Who said it wasn't?" or "Who cares if it is?"

b. *The exclusion of matter agreed upon by both sides as irrelevant.* This is often necessary to save arguing at cross purposes. The introduction to a brief on the advisability of electing United States senators by direct popular vote might, for example, contain some such provision as, "It is agreed that the constitutionality of electing senators by popular vote need not be discussed."

c. *Facts admitted by both sides on which evidence rests.* These are like the axioms of geometry or the rules of a game; they must be explicitly understood beforehand.

d. *Definitions of terms.*

e. *The special issue.* This is drawn, as has been shown, from the definitions, or from the definitions or axioms together.

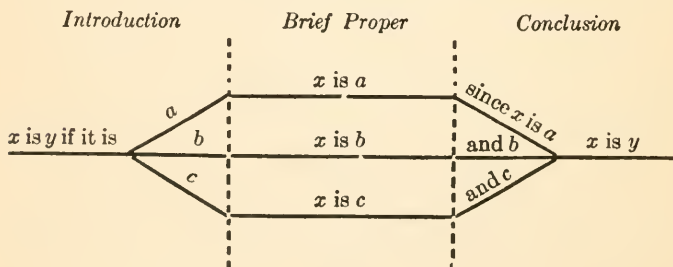
2. *The Brief Proper* is the real battle-ground, and contains all the argument. As has been said, it takes up the special issues one by one, supporting them by whatever evidence is necessary to establish

A GUIDE TO GOOD ENGLISH

them. Each item of evidence becomes in turn a fresh proposition to be supported by further evidence until shown to rest on an obvious truth or something your opponent has admitted.

3. *The Conclusion* recalls the bearing of the special issues, now proved, on the main proposition as expressed in the introduction. It mentions the fact that the special issues have now been proved, and that your opponent admitted that to prove them was to prove the main proposition. In one form or another it says; "I have proved, then, that x is a , b , and c . You admitted at the start that y is a , b , and c . You must admit, then, that x is y ."

Argumentation does not change the nature of things; it attempts merely to find out what they are. It is a process of analysis by which we arrive at the truth. The proposition is in the introduction untwisted like a rope; in the brief proper each strand is examined throughout its length; in the conclusion the rope is restored to its original form. Nothing is changed but our knowledge of its composition. The relation of this process to the parts of the brief may be shown by such a diagram as this:



ORGANIZING MATERIAL

If in arranging your material in the brief proper you come to a relationship which can only be expressed by "hence" or "therefore" as a connective, you may know certainly that you have reversed the true order, and placed the proof before the proposition. This is a possible order in the written or spoken argument, but it does not serve the purpose of the brief.

Example (incorrect):

- A. The Elizabethan stage had no front curtain,
hence
 - 1. An act or play could not end on a climax.

The remedy is to reverse the order.

Example:

- A. The Elizabethan dramatist could not end
an act or a play on a climax, for
The stage had no front curtain.

Be sure that your analysis in search of evidence does not carry you into the realm of mere explanation.

Example (incorrect):

- A. Most of the income of the town goes to road
improvement, for
 - 1. Most of the taxpayers "work out"
their taxes, for
 - a. They have very little cash, for
 - (1) They grow very little be-
yond what they con-
sume themselves.

A GUIDE TO GOOD ENGLISH

Note that *a* tells us the reason why the farmers work out their taxes, but not the reason why we should believe that they do. To supply a possible motive for an act is to supply the weakest sort of argument for believing that the act has been performed. The reason why we believe it would probably be more as follows:

Example: a. The town accounts for last year show that 62 per cent. of the town tax was paid in labor on the roads.

Part III

PROSODY AND GRAMMAR

I

PROSODY

PROSODY is the science of versification, the mechanics of poetry, the facts which have to do with its form.

Poetry has never been defined scientifically. The term is commonly applied to language which is rhythmic, metrical, emotional, imaginative—Carlyle calls it musical speech.

Verse as distinguished from poetry is language which is metrical or rhythmic, but not necessarily emotional or imaginative. Poetry is verse, but verse need not be poetry.

Meter is the measure of verse. It is the arrangement of language in even time-divisions marked off in general by accented syllables.¹

Rhythm is an arrangement like that of meter but less regular; the divisions are not so even in length nor so regular in recurrence. Metrical language is rhythmic, but rhythmic language need not be metrical.

¹ Or by time-beats which fall where there are no syllables. In the following lines the time-beats which mark the divisions are indicated.

“Where have you been this while away,
Johnny, Johnny?”

A GUIDE TO GOOD ENGLISH

Scansion is any metrical reading; any reading which makes the time-parts of the verse even in length. Dismemberment of words and over-emphasis on special syllables are not necessary parts of the process.

The foot is the rhythmic unit of the verse. The term is sometimes applied to the time-part of the meter, but more often to the small group of syllables of which usually one is accented and one or more unaccented, the order of the accented and unaccented syllables in the group determining the type of the foot and the movement of the verse.

A line is any number of feet or syllables which the poet chooses to set off from others.

A verse is a line. The use of the term to mean stanza is colloquial.

A stanza is an arrangement of lines more or less regular, sometimes corresponding to the prose paragraph as a division of thought, more often arranged in a preconceived form with little regard to divisions of thought.

The canto is a larger division corresponding to the chapter in prose. It may contain any number of lines or stanzas. Its length is not a matter of preconceived form, but is a logical division of the material or thought.

Accent means merely emphasis, or stress. The verse-writer must so arrange his words that when they are normally pronounced the time divisions of the verse will be marked off by accented syllables. The less the correspondence is between these accents

PROSODY

and the time-beats of the verse, the less metrical is the verse.

Rhyme is identity of sound in one or more syllables of two or more words.

Internal rhyme is rhyme between words in the line; as, "Still may I *hear* with equal *ear*."

Alliteration is identity of consonant sound at the beginnings of words; as, "During the whole of a *dull*, *dark*, and soundless *day*," and, "The *horn* of the *hunter* is *heard* on the *hill*."

A cesura is a pause within the line.

KINDS OF FEET

Groups of syllables are named according to the arrangement within them of accented and unaccented syllables.¹

The iamb or iambus has an unaccented syllable followed by an accented syllable.

× — × — × — × — ×
"Now fades | the glim|mering land|scape on | the
—
sight."

The trochee has also two syllables; it has the accent on the first syllable.

— × — × — × —
"When the | evening | sun is | red."

¹ The symbols used here to indicate meter are × to mark an unaccented syllable, — to mark an accented syllable, and | to mark the division into feet.

A GUIDE TO GOOD ENGLISH

The dactyl has three syllables, of which the first syllable is the only one accented.

— x x — x x — x x — x x
“Land of the | heroes who | won us a | heritage.”

The anapest has three syllables, of which the last is the only one accented.

x x — x x — x x — x
“But the lost | bride of Neth|erby ne'er | did
x —
they see.”

The spondee, consisting of two accented syllables, occurs only as a variant in lines composed of other types.

— x x — x x — — — x
“Sing I the | arms and the | *man who* | first from
x —
the | shores,” etc.

Metrists sometimes attempt to lay down rules to define the possibilities of substitution of one of these groups in a line ostensibly made up of groups of another type. We are told, for example, that in certain feet of a dactylic hexameter line a spondee may be “substituted” for a dactyl; or in certain feet of an iambic pentameter line an anapest may be substituted for an iamb. An examination of the facts, however, shows that the poet may go as far as he likes in this direction provided he writes lines which the ordinary reader will naturally read as the

PROSODY

poet wishes them to sound—will read them metrically, and harmoniously with the other lines. He may not make his line so irregular that it ceases to be metrical at all and becomes prose. Nor may he, ordinarily, “substitute” so many feet that the line becomes of another meter from the rest; though this has been done without reproach in the case of the trochaic line

— × — × — × — × — ×
“Thea, | Thea, | Thea, | where is | Saturn?”

in a poem otherwise iambic. Iamb and trochee are always harmonious, because the distinction between them cannot be made unless the reader remembers the arbitrary point from which he begins his count of the syllables, and the same is true of dactyl and anapest.

KINDS OF LINES

Lines are commonly named with two words, the first of which indicates the character of the groups of which the line is composed, and the second, the number of beats in the line. Thus the line in

— × —
“Live thy | life,
 — × —
 Young and | old,
— × —
Like yon | oak,”

would be trochaic dimeter, dimeter meaning “two-measure.” The number of possible kinds of line is

A GUIDE TO GOOD ENGLISH

theoretically infinite, and practically very large, but the commonest of them are three-, four-, and five-beat measures composed of the types of groups already described. A three-beat measure is called trimeter; a four-beat measure, tetrameter; and a five-beat measure, pentameter. Hexameter, or six-beat measure, occurs often, but has not proved so useful in English as the others.

The last beat of any line is likely to fall on a single accented syllable irrespective of the character of the previous groups of syllables in the line. A line ending in an unaccented syllable is said to have a feminine ending.

Examples of various types of lines have already been given, and others will be found among the examples of stanzas following. Some of them may be classified by name as follows:

IAMBIC

× — × — × —

Trimeter: “‘He com|eth not,’ | she said”

× — × — × — ×

Tetrameter: “And ev|er when | the moon | was
low”

× — × — × — × — ×

Pentameter: “The qual|ity | of mer|cy is | not
strained”

× — × — × — × —

Hexameter: “For loss | of thou|sand lives | to die |
× — × —
at her | desire”

PROSODY

TROCHAIC

- Dimeter:* "While I | live"
 — × —
- Trimeter:* "Never | any | more"
 — × — × —
- Tetrameter:* "Need I | hope to | see his | face"
 — × — × — × —
- Pentameter:* "Set your | love be|fore me | as a |
 shield"
 — × — × — × — ×
- Hexameter:* "Never | dreamed, though | right
 were | worsted, | wrong would |
 triumph"
 — × — × — × —

DACTYLIC

- Dimeter:* "Wake thy wild | voice anew"
 — × × — × ×
- Trimeter:* "Swords on their | shields clashed
 tri|umphantly"
 — × × — ×
- Tetrameter:* "The sun was a | shadow with | thee
 to the | fore"
 × — × × — × × —
- Pentameter:* "Saw his calm | eyes as he | rode on
 his | way to the | battle"
 — × × — × × — ×
- Hexameter:* "Truly, I | thank you for | this; how|
 kind you have | been to me |
 always!"
 — × × — × × — —

A GUIDE TO GOOD ENGLISH

ANAPÆSTIC

Dimeter: × × — × × —
“As I ride, | as I ride”

Trimeter: × × — × × — ×
“Having faith | that thy face | I
 × —
 should see

Tetrameter: × × — × × — ×
“Fleeing swift | from the pres|ence
 × — × × —
 of him | he had cursed”

Pentameter: × × — × × —
“Brightly gleamed | on the face |
 × × — × × —
 of the sea | whence the tem|
 × × —
 pest had fled”

Practice of Versification

The best way to gain a comprehension of any meter is to practise writing it. A practical understanding of our commonest meter, iambic pentameter, may be quickly gained by such exercises as the following:

1. Divide the following passage into iambic pentameter lines:

“Have I not hideous death within my view, retaining but a quantity of life, which bleeds away, even as a form of wax resolveth from his figure 'gainst the fire? What in the world should make me now deceive, since I must lose the use of all deceit? Why should I then be false, since it is true that I must die here, and live hence by truth? I say again, If Lewis do win the day, he

PROSODY

is forsworn if e'er those eyes of yours behold another day break in the east; but even this night, whose black contagious breath already smokes about the burning crest of the old, feeble, and day-wearied sun, even this ill night, your breathing shall expire, paying the fine of rated treachery even with the treacherous fine of all your lives, if Lewis by your assistancæ win the day."—Shakespeare, *King John*, Act V., Scene IV.

2. Turn the following passage into blank verse, making any necessary changes in the wording:

“Beneath, the unsullied sea drew in deep breathing, to and fro, its eddies of green wave. Deep-hearted, majestic, terrible as the sea,—the men of Venice moved in sway of power and war; pure as her pillars of alabaster, stood her mothers and maidens; from foot to brow, all noble, walked her knights; the low bronzed gleaming of sea-rusted armour shot angrily under their blood-red mantle-folds. Fearless, faithful, patient, impenetrable, implacable—every word a fate—sate her senate. In hope and honour, lulled by flowing of wave around their isles of sacred sand, each with his name written and the cross graven by his side, lay her dead.”—Ruskin, *Modern Painters*, Vol. V., Part IX., Chap. IX.

3. Write ten lines of blank iambic pentameter verse on any subject you choose—a passage from any newspaper, magazine, or book may supply you with subject matter. Let it be sense or nonsense, so long as it is metrical.

A GUIDE TO GOOD ENGLISH

KINDS OF STANZAS

The Couplet

The simplest form of stanza is the couplet. It consists of two similar lines rhyming together. The lines may be of any character or length.

“Honey flowers to the honeycomb
And the honey-bee’s from home.”

The “Heroic Couplet” is composed of iambic pentameter lines.

“True wit is Nature to advantage dressed,
What oft has been, but ne’er so well expressed.”

Three-Line Stanzas

Three-line stanzas are often made of three lines rhyming together. A more interesting one sometimes used in English is the *terza rima* of Dante, a series of three-line stanzas with interwoven rhyme, *a b a—b c b—c d c*, and so on. Shelley used it in his “Ode to the West Wind.”

“O wild West Wind, thou breath of Autumn’s
being,
Thou from whose unseen presence the leaves
dead
Are driven like ghosts from an enchanter fleeing,
Yellow and black and pale and hectic red,
Pestilence-stricken multitudes! O thou
Who chariotest to their dark wintry bed——”

PROSODY

The Quatrain

Perhaps the commonest form of stanza is the four-line stanza or quatrain. The lines may be of any character and rhyme according to any possible scheme, or not rhyme at all. The lines may contain three beats, as in

“O wat, wat,
O wat and weary,
Sleep can I get nane
For thinkin’ o’ my dearie!”

A common hymn stanza is called short meter.

“Ye servants of the Lord,
Each in his office wait,
Observant of His heavenly word,
And watchful at His gate.”

Long meter in hymns consists of four-foot iambic lines.

“O timely happy, timely wise,
Hearts that with rising morn arise!
Eyes that the beam celestial view,
Which ever more makes all things new!”

Ballad meter has alternate four- and three-foot iambic lines.

“Late, late yestere’en I saw the new moon
Wi’ the auld moon in her arm;
And I fear, I fear, my dear master,
That we shall come to harm.”

A GUIDE TO GOOD ENGLISH

The "Elegiac Stanza" has four iambic pentameter lines rhyming alternately.

"Full many a gem of purest ray serene
The dark, unfathomable caves of ocean bear;
Full many a flower is born to blush unseen,
And waste its sweetness on the desert air."

Tennyson used and made his own, in "In Memoriam," a quatrain rhyming *a b b a*:

"I hold it true, whate'er befall;
I feel it, when I sorrow most;
'Tis better to have loved and lost
Than never to have loved at all."

The quatrain of Fitzgerald, in his translation of the "Rubaiyat," has still another rhyme scheme.

"When you and I behind the veil have passed,
Oh but the long, long time the world shall last,
Which of our coming and departure heeds
As the Seven Seas should heed a pebble cast."

Five-Line Stanzas

Five-line stanzas are less common, but they occur with every possible variation in length of line and rhyme scheme.

"The Pilgrim said: 'Where is your house?
I'll rest there, with your will.'
'You've but to climb these blackened boughs,
And you'll see it over the hill,
For it burns still.'"

PROSODY

Six-Line Stanzas

Six-line stanzas are less rare, especially in the following form:

“ Her robe, ungirt from clasp to hem,
No wrought flowers did adorn,
But a white rose of Mary’s gift,
For service meetly worn;
Her hair that lay along her back
Was yellow like ripe corn.”

It was a six-line stanza with two short lines which Burns used so characteristically that we think of it as his.

“ Wee, modest, crimson-tippéd flower,
Thou’s met me in an evil hour;
For I maun crush amang the stour
Thy slender stem:
To spare thee now is past my power,
Thou bonnie gem.”

Common Forms of Longer Stanzas

The commonest seven-line stanza is called Rime Royal or Chaucerian, from its use by James I. of Scotland and Chaucer. It rhymes *a b a b b c c*.

“ But in effect, and shortly for to say,
This Diomed, all freshly new again
Gan to press on, and fast her mercy pray;
And after this, the truth for to make plain,
Her glove he took, of which he was full fain,
And finally, when it was waxen eve,
And all was well, he rose and took his leave.”

A GUIDE TO GOOD ENGLISH

To this stanza Chaucer added a line in one of his tales, making the rhyme *a b a b b c b c*.

“Zenobia of Palmyra was the Queen,
As write the Persians of her nobleness,
In arms so worthy was she and so keen,
That no wight passéd her in hardiness,
Nor lineage, nor other gentleness.
Of the Kings’ blood of Persia she descended;
I do not say that she had most fairness,
But of her shape she might not be amended.”

To this Spenser later added another line, making the widely used stanza now called Spenserian.

“Nought is on earth more sacred or divine,
That gods and men do equally adore,
Than this same virtue that doth right define:
For th’ heavens themselves, whence mortal
men implore
Right in their wrongs, are ruled by right-
eous lore
Of highest Jove, who doth true justice deal
To his inferior gods, and evermore
Therewith contains his heavenly commonweal:
The skill whereof to Princes’ hearts he doth
reveal.”

Note that in this stanza the last line contains six iambic feet, instead of five as do the others. It is called an Alexandrine.

PROSODY

Ottava Rima is an eight-line stanza rhyming
a b a b a b c c.

“Why were they proud? Because their marble
founts

Gushed with more pride than do a wretch’s
tears?—

Why were they proud? Because fair orange
mounts

Were of more soft ascent than lazar stairs?—

Why were they proud? Because red-lined
accounts

Were richer than the songs of Grecian
years?—

Why were they proud? again we ask aloud,
Why in the name of glory were they
proud?”

The Sonnet

The sonnet is not a stanza, but a complete poem in itself, though sometimes in a “sonnet sequence” a series of more or less closely related sonnets may carry on the thought as continuously as do the quatrains in the “Rubaiyat.” The sonnet has fourteen lines which the rhyme scheme divides into groups of eight and six, called respectively the octave and the sestet. There are several variations of the rhyme scheme. The Shakespearian form rhymes *a b a b c d c d e f e f g g*. The Petrarchan or Italian scheme is *a b b a a b b a - c d c d c d*, with a distinct break between the octave and sestet. English poets frequently use the Italian form without the break after the octave, as did Keats in his sonnet “On First Looking into Chapman’s Homer.”

A GUIDE TO GOOD ENGLISH

“Much have I traveled in the realms of gold,
And many goodly states and kingdoms seen;
Round many western islands have I been
Which bards in fealty to Apollo hold.
Oft of one wide expanse had I been told
That deep-browed Homer ruled as his
demesne;
Yet did I never breathe its pure serene
Till I heard Chapman speak out loud and bold:
Then felt I like some watcher of the skies
When a new planet swims into his ken;
Or like stout Cortez when with eagle eyes
He stared at the Pacific—and all his men
Looked at each other with a wild surmise—
Silent, upon a peak in Darien.”

Blank Verse

Blank verse is simply unrhymed verse, whatever its form. The form most widely useful in English is the iambic pentameter, to-day almost inevitably used in poetic drama and long narrative poems. It is too familiar in our ears to need illustration. Blank verse may occur in regular stanza form.

“The last sunbeam
Lightly falls from the finished Sabbath,
On the pavement here—and there beyond, it is
looking,
Down a new-made double grave.”

Free Verse

Free verse is a term applied to verse which is rhythmic but free from the strict rules of meter. It

PROSODY

cannot be strictly distinguished from rhythmic prose. Its time divisions are commonly longer than those of the strict meters, and it allows much freedom in the arrangement of unaccented syllables.

“The heavens declare the glory of God,
And the firmament showeth His handiwork.
Day unto day uttereth speech,
And night unto night showeth knowledge.”

“Shine! shine! shine!
Pour down your warmth, great Sun!
While we bask—we two together.
Two together!
Winds blow south, or winds blow north,
Day come white, or night come black,
Home, or rivers and mountains from home,
Singing all time, minding no time,
While we two keep together.”

II

OUTLINE FOR REVIEW OF GRAMMAR

GRAMMAR is the science of inflection and syntax. Inflection deals with the forms of words; syntax deals with their relations to one another, or construction.

Words are divided on the basis of the purposes they serve into classes called parts of speech. Those most commonly distinguished are, noun, pronoun, verb, adjective, adverb, conjunction, preposition, interjection, article.

A noun is a word which stands as the name of something. A common noun is one which designates an object merely as a member of a class, not as an individual; as, *man, laborer, farm*. A proper noun names an object as an individual without necessarily referring it to its class; as, *James Quinn, Hillside Acres, Memorial Day*. An abstract noun is one which names something which is not apprehended by the senses; as, *justice, sanctity*. A concrete noun names a concrete thing; as, *water, tree*.

A pronoun is a word used instead of a noun; its function is to designate an object without naming it. The classes of pronouns will be discussed when their functions are described.¹ The term substantive, as

¹ The noun which is the name of the object which the pronoun designates is called its antecedent; as the word *mark* in the sentence, *I shot at the mark but did not hit it*.

OUTLINE FOR REVIEW OF GRAMMAR

noun or adjective, applies to things which have the nature of a noun, as nouns themselves, pronouns, noun-phrases, noun-clauses.

A verb is a word which asserts or declares.

I *read*.

You *know* him.

An adjective is a word used to modify or describe a noun.

The *huge* monster.

An adverb is a word used to limit or modify a verb, adjective, or other adverb.

Go *quickly*.

You are *very*¹ kind.

A conjunction is a word used to connect words or groups of words. It may connect any words, clauses, or sentences.

Proud *and* saucy.

Poor *but* honest.

Yes, *but* you don't go.

A preposition is a word which connects a substantive called its object with other words in the sentence.

¹The use of *very* as an adverb as well as adjective is long established in English (for example, in early ballads), while the true adverbial form, *verily*, remains; still, in good usage, *very* is not used with verbs, nor, in good American usage, with participles, though good modern English writers are accustomed to the latter use. Possibly this is one of many instances of colonial retention of seventeenth-century usage.

A GUIDE TO GOOD ENGLISH

Come *to* me.

The general *with* his aides.

An interjection is a word "thrown in" without grammatical relation with others, and with hardly more than an implied meaning, to express emotion; as, *oh, alas, pshaw, hurrah*, and the like.

The article is the part of speech represented by *a* or *an* as the indefinite article, and *the* as the definite article. Like the adjective, the article attaches to the noun, but with little or no limiting or modifying power.

The Same Word as Different Parts of Speech

A word may be one part of speech in one sense or one construction, and be another in another.

I do not like to *travel*. (Verb.)

Travel is recreation. (Noun.)

He shook hands with every one *but* me.
(Preposition.)

Every one had gone *but* I. (Conjunction.
See page 41.)

INFLECTION

In English the parts of speech which show changes of form according to their function are nouns, pronouns, verbs, adjectives, and adverbs.

Nouns

Nouns change their form slightly to indicate their case and number. The case of a noun is its relation-

OUTLINE FOR REVIEW OF GRAMMAR

ship to verbs, prepositions, and other nouns. As the subject of a verb, its case is nominative. As the object of a verb or preposition, its case is objective. If it names the possessor of an object named by a noun or pronoun, its case is possessive.

Nouns have but one case-form, the possessive, formed by adding an apostrophe and *s* (*'s*) to the singular form for the singular possessive, and an apostrophe or an apostrophe and *s* (*'* or *'s*) to the plural form for the plural possessive.

Sing. Poss.: man's, city's, woman's, Smithers',
Burns's.

Plu. Poss.: men's, cities', women's, boys,
Joneses'.

Nouns have two forms to indicate number: singular when the noun is the name of one object; plural when the noun is the name of more than one object. The plural form is made from the singular by adding *s* or *es*, or by other vowel and consonant changes too varied and too familiar to need discussion. (See certain rules for plurals, page 23.)

Classification and Inflection of Pronouns

The pronouns, like the nouns, exhibit forms for case and number, and in addition forms for person and gender. A pronoun in the first person designates the speaker, in the second person designates the person addressed, in the third person designates any one but the speaker or the one addressed. A masculine pronoun designates a male being, a feminine pronoun

A GUIDE TO GOOD ENGLISH

designates a female being, a neuter pronoun designates an inanimate object or a being of sex unknown or indeterminate.

Inflectional forms of the personal pronouns are:

	<i>Singular</i>		<i>Plural</i>
	<i>First Person</i>		
<i>Nom.</i>	I		we
<i>Poss.</i>	my or mine ¹		our or ours ¹
<i>Obj.</i>	me		us
	<i>Second Person</i>		
<i>Nom.</i>	thou		you or ye
<i>Poss.</i>	thy or thine ¹		your or yours ¹
<i>Obj.</i>	thee		you or ye
	<i>Third Person</i>		
	<i>Masc.</i>	<i>Fem.</i>	<i>Neuter</i>
<i>Nom.</i>	he	she	it
<i>Poss.</i>	his	her or hers ¹	its
<i>Obj.</i>	him	her	it
			they
			their or theirs ¹
			them

The demonstrative pronouns *this* and *that* change their forms only in the plurals *these* and *those*.

Relative pronouns, pronouns used as connectives to indicate grammatical relation, are *who*, *which*, *what*, and *that*. *Who* has the possessive form *whose* and the objective *whom*. Modern usage applies *who* commonly to persons, and *which* to animals or inanimate objects. *What* and *that* are not inflected.

¹ Note here the distinction between the possessive pronoun and the possessive adjective:

This is *mine*. (Pronoun, used as a noun.)

This is *my* knife. (Adjective limiting *knife*.)

Other possessives of various classes may be adjectives or pronouns without change of form. (This is *his* book. The book is *his*.)

OUTLINE FOR REVIEW OF GRAMMAR

Interrogative pronouns are not inflected. They are *who*, *what*, and *which*. *Whether* in the now practically obsolete sense of "which of the two" ("Whether will ye choose the better way or the worse?") is sometimes included among them.

The so-called indefinite pronouns are words which are sometimes pronouns and sometimes adjectives. The class includes such words as *all*, *any*, *any one*, *aught*, *both*, *each*, *either*, *every*, *few*, *many*, *naught*, *none*, *nobody*, *neither*, *one*, *other*, *some*, *something*, *somewhat*, *such*. They have no inflections worth noting.

Reflexive and intensive pronouns are those compounded of the personal pronouns with *self* (myself, yourself, himself, etc.). These are intensives when used to emphasize the simple forms; as, "He himself hath said it." When used to indicate that the action of the verb is exerted on the subject of the verb, they are reflexives; as, "He hurt himself."

Adjectives; Comparison

Adjectives change form to indicate the degree (amount or intensity) of the qualities they name. The positive form is the ordinary form of the adjective, and indicates no special degree. The comparative indicates a higher degree of the quality in the object named than in some other object. The superlative indicates the highest degree of the quality. The comparative and superlative forms are usually made by adding *er* and *est* to the positive form.

Positive: high.

Comparative: higher.

Superlative: highest.

A GUIDE TO GOOD ENGLISH

(The comparison of adjectives by the use of *more* and *most* can hardly be said to involve any change of form.)

Irregular forms of comparison appear in familiar words; as:

good	better	best
bad	worse	worst
much	more	most
little	less	least
far	farther	farthest

Adverbs form comparatives and superlatives in the same way; for example, *fast, faster, fastest; likely, likelier, likeliest*; and irregular forms; as, *ill, worse; well, better*; and the like.

Clauses and Phrases as Parts of Speech

A clause or a phrase may be used in the sentence in the construction of a noun, adjective, or other part of speech.

Noun or substantive clause: I saw *that he could not do it.* (Obj. of saw.)

Adjective clause: The king, *who had three beautiful daughters—* (Modifies king.)

Adverbial clause: They found him *where the fight was fiercest.* (Limiting found.)

Verbs

In English, verbs exhibit greater variety of inflectional forms than is to be found in other parts of

OUTLINE FOR REVIEW OF GRAMMAR

speech. These forms may be seen in the paradigm of a strong verb shown on pages 160 to 164.

A strong verb is one which changes its vowel to indicate changes of tense; as, *ride, rode, ridden; drink, drank, drunk; sing, sang, sung*; and the like.

A weak verb is one which forms its preterite or past tense by adding the suffix *-ed* to the present form, as *contain, contained; hate, hated*; and the like.

The verb changes its form to indicate person and number in agreement with its subject.

The verb makes a series of changes in form called tense, which indicate the time of the action as past, present, or future; or (in the perfect tenses) action completed or thought of as past, present, or future in reference to the time of some other action; as, "*I shall have finished when you come.*"

The verb makes a series of changes in form called mode, to indicate the manner of the action. The mode which indicates that the action is thought of as fact is called indicative; that which marks the action as possibly not fact is subjunctive. Other so-called modes are not properly inflectional forms. (See note on page 159.)

The forms indicating the voice of the verb express the relation of the subject of the verb to the action which the verb expresses. They show whether the subject acts (active voice) or is acted upon (passive voice).

Active: I hold.

Passive: I am held.

A finite verb is one of the forms of the verb which are limited to certain times or conditions of action

A GUIDE TO GOOD ENGLISH

(any forms which indicate mode or tense), or to use with expressed subjects.

The forms of the verb which are not finite are the infinitive and the gerund. The infinitive expresses action without subject or condition; as, "*To err* is human; *to forgive*, divine." The gerund is the verbal noun in *ing*. It is unlimited in its use, and is sometimes called an infinitive: "Working (*i. e.*, *to work*) all day is hard." (See pages 157, 158.)

The participles are the forms in *ing* and *ed*, and the corresponding forms in more or less irregular verbs, which are used as adjectives. (See page 158.)

He was *astonished* and angry, but still *smiling*
his *set* smile.

An auxiliary verb is a helping verb, which is added to another to express tense, mode, or state or condition of action. The common auxiliary verbs are: *be, can, do, have, shall, will, should, would, could, may, must, might*.

The principal parts of a verb are the present infinitive, the preterite, and the past participle. They are used as index of the changes of form for tense; as, *go, went, gone; write, wrote, written; walk, walked, walked*.

SYNTAX

Syntax deals with the construction of words; their relationship in the sentence.

A sentence is a group of words expressing a complete idea. It is the smallest complete or independent unit of discourse.

OUTLINE FOR REVIEW OF GRAMMAR

A clause is a group of words containing subject and predicate combined with other such group or groups to form a sentence. A clause which would form a complete sentence if it stood by itself is called an independent clause. One which would not so form a sentence is called a dependent clause.

A phrase is grammatically a group of related words not containing subject and predicate; loosely the term is applied to any small group of words.

Elements of the Sentence

The essential elements of the sentence are two: the subject, or what one talks about; and the predicate, or what one says of it. The subject is a nominative noun, pronoun, or substantive phrase or clause, and the predicate is a verb.

He spoke.

Modifiers of Subject and Predicate

The subject may have adjective modifiers and the predicate adverbial ones. These may be in the form of words, phrases, or clauses.

The *old* gentleman spoke *as soon as he saw me*.

The Object

A third element of the sentence is the object. It is a noun, pronoun, or substantive phrase or clause, naming that upon which the action of the verb is exerted.

I threw the *ball*.

A GUIDE TO GOOD ENGLISH

A verb which takes an object is called a transitive verb; as, *take, bring, persuade*. A verb which takes no object is called intransitive; as, *walk, rejoice, fly*.¹

The verb may have an indirect object; a noun or substantive element naming the object toward which the action of the verb is directed.

I brought *him* the money.

Direct and indirect objects may have adjective modifiers in the form of adjective words, phrases, or clauses.

He ate his hastily *prepared* meal.

I brought him, who was ready to receive it, the money *he asked*.

Predicate Adjective

Some verbs require an adjective called the predicate adjective to complete the meaning.

The yard looks *better*.

The price is *high*.

Predicate Nominative

Some verbs of *being, seeming, becoming*, and the like require to complete the meaning a noun or substantive element belonging or referring to the subject. It is called the predicate nominative.

¹Such expressions as "walk a mile," "walk the plank," "rejoice the heart," "fly the kite," do not exhibit direct objects for these verbs—they mean "walk for a mile," "walk on the plank," "cause the heart to rejoice," "make the kite fly." The fact that in English we do not distinguish dative from accusative, obscures the distinction between transitive and intransitive.

OUTLINE FOR REVIEW OF GRAMMAR

The Prince became *Emperor*.

Chaucer was a *poet*.

Cognate Object

An object which repeats in substantive form the idea expressed in the verb is called a cognate object, or cognate accusative.

“He *smiled* a sickly sort of *smile*.”

“And *fired* the *shot* heard round the world.”

The Copula

The verb *to be* in all its forms when it merely connects the subject with the predicate nominative or the predicate adjective is called the copula.

Appositives

An appositive is a noun or substantive element in the construction of an adjective modifier of another noun, repeating for identification or limitation the idea of the noun with which it is in apposition.

I mean Smith the *engineer*, not Smith the *artist*.

A noun in apposition is in the same case as the noun it is in apposition with. In some constructions the two are almost equivalent to a compound. In the sentence “My classmate Smith’s yacht won the cup,” both *classmate* and *Smith* are in the possessive, but the sign of the possessive is attached only to the second, as in the case of compounds like *brother-in-law*’s.

A GUIDE TO GOOD ENGLISH

Kinds of Sentences

Sentences are classified according to their meaning as:

1. *Declarative*: a declarative sentence is one which makes an assertion.

2. *Interrogative*: an interrogative sentence is one which asks a question.

Has John come?

3. *Imperative*: an imperative sentence is one which is a command.

Come, John!

4. *Exclamatory*: an exclamatory sentence is one which expresses surprise or emotion as if spoken with vehemence or emphasis. It may be declarative, imperative, or interrogative in form.

Here he comes!

Did he, really!

Tell me now!

Sentences are classified according to their structure as:

1. *Simple*: a simple sentence is one composed of a single independent clause. It contains one subject and one predicate.

The sun rose.

OUTLINE FOR REVIEW OF GRAMMAR

2. *Compound*: a compound sentence is composed of two or more independent clauses. It contains two or more subjects and predicates.

The sun rose, and the wind began to blow.

3. *Complex*: a complex sentence is one which has two or more clauses one or more of which must be dependent or subordinate.

While we were getting up the mainsail, the sun rose, and the wind began to blow.

Syntax of the Verb

Number

A verb agrees with its subject in number.

This rule causes no difficulty except in cases in which there is doubt as to whether the subject is singular or plural. Collective nouns may be followed by either singular or plural verbs according as the speaker thinks of the individuals or components of the collection, or of the collection itself. We may even have both constructions in the same sentence; as, *The crowd was moving; but they moved in different directions.* Similarly, subjects which are grammatically plural but logically singular may take the singular form of the verb; as, *Four hundred and forty yards is a long sprint.* Two or more nouns joined by *and* may take a singular verb when one is thought of as the real subject and the rest as afterthoughts; as, *The river is full, and the brooks and ponds. The colonel with his two orderlies was seen from the hilltop.*

A GUIDE TO GOOD ENGLISH

Person

A verb agrees with its subject in person.

This rule is hard to follow in a sentence like *Either you or I (am or are) right*, in which either form of the verb seems wrong. In most such cases the forms *must be* and *may be* offer a way out of the dilemma.

Tense

The mere naming and classification of the tenses in the paradigm (page 160) is almost the only indication of their common uses which would not obscure the matter by technical terms. Vulgar errors like *I seen* and *you was* (if they involve tense at all) are as a rule bad habits rather than misunderstandings. Even the so-called sequence of tenses, often misunderstood, is a matter combined of idiom and common sense.

Sequence of tenses is the relation of the time of the two or more verbs in the main and subordinate clauses of a complex sentence. The term is a misnomer if it is taken to imply that the tense of the main verb "governs" the tense of the subordinate verb.

The tense of each verb in a complex sentence is determined by the meaning of the clause in which it stands.

I knew that he said it. This is the ordinary sequence meaning "I knew it at the time."

I knew that he says it. This is possible as meaning "I knew that he is in the habit of saying it," in which the present indicates habitual action or continued state; as, "I knew that he is an inveterate liar," or "I knew that Gloucester is the father of Edgar."

OUTLINE FOR REVIEW OF GRAMMAR

I knew that he will say it. This form is possible to indicate future time with reference to the present (the time of speaking) rather than future with reference to the time of the main verb. It is conceivable in a dialogue which would make this clear; as:

“He will say you are afraid; you knew that, I suppose.”

“Yes, I knew he will say it, but I knew nobody will believe it.”

I did not wish to go. This is the ordinary sequence in which *go* is present with reference to the past time of *did*, meaning, “I did not wish to go at that time.”

I did not wish to have gone. This is possible only in the meaning “I did not wish (at the time) to have gone (at some time still further in the past).”

I could have wished to do it differently. The time of the subordinate verb is present as dated from the time of the main verb.

I could have wished to have done it differently. The only possible meaning of this would be, “I could have wished (at the time) to have done it differently (at some time still further in the past).”

May, might, and should in clauses of purpose have, more or less idiomatically, a dependence for tense on the main verb, *may* following present and future tenses, and *might* following the preterite and pluperfect.

I warn you in order that you may be prepared.

I warned you that you might be prepared.

I decided that you should see him.

A GUIDE TO GOOD ENGLISH

Either *may* or *might* may be used after perfect tenses, according to the meaning.

I have told him in order that he may be prepared. (Looks definitely toward the future.)

I have told him in order that he might be prepared. (A certain remoteness from fact in present or future.)

Mode—The Subjunctive

The subjunctive is used in cases in which the action is thought of as possibly not fact, expressing in the various constructions varying degrees of remoteness from actuality. Note that in many of the following examples the substitution of the indicative for the subjunctive would not make the sentences ungrammatical, but would change the meaning, much as the meaning changes in the lines:

“Well—if it be so—so it is, you know;
And if it be so, so be it.”

Conditions.—The subjunctive is used in clauses expressing condition introduced by *if* and *unless*.

If the case be such, I shall act accordingly.
Here the present subjunctive indicates present time and no more than an implication against the possibility: it may or may not be the case.

If the case were such, I should act accordingly.
The change to the preterite subjunctive does not indicate change of time (which is still present) but more remoteness from fact: “I do not for a moment think that it is such.”

OUTLINE FOR REVIEW OF GRAMMAR

Unless he be already gone, you may warn him.
This implies that very likely he has not gone.

Unless he were dead he would be here by now.
This is a strong implication that he must be dead.

If he had been dead, she would have known it.
The pluperfect subjunctive indicates past time and high degree of remoteness from fact: he could not have been dead.

Were he dead, I should tell you. Here the condition is expressed without *if* by the subjunctive preceding the subject.

She looked as if she were pleased. Conditions introduced by *as if* and *as though* are never thought of as actual, and are in the preterite subjunctive. (Compare the second example above.) Here the indicative would be wrong.

'Twere better to die than to suffer. This subjunctive is perhaps to be explained as depending on a condition implied but not expressed; as, "If one had the choice."

You had better go while you can. This and similar constructions (*had rather, had liefer*) may also depend on implied conditions; as, "If you are going at all," or "If you wish to go." It seems to be pluperfect subjunctive to indicate that the state of affairs suggested is contrary to fact: the person addressed is not going. So in "(If you wish to be safe) You were best keep a sharp lookout," the preterite subjunctive indicates remoteness from fact. The more common expression, "It is time we were going," falls in the same class; it implies that we are not going. *Had better, had rather,* and the like are in thoroughly good use, and have long been so.

A GUIDE TO GOOD ENGLISH

Concessions.—The indicative is used in concessional clauses after *though* and *although* when the concession is thought of as fact.

Though I am a fool, at least I know it.

The subjunctive is used in concessional clauses when the concession is thought of as not fact.

“Though I walk through the valley of the shadow of death, I will fear no evil.”

Purpose.—The subjunctive is sometimes used to express purpose in clauses introduced by *before*, *lest*, *that*, *until*.

Flee, lest wrath overtake ye.
The staff shall sustain thee, that thou fall not.
I stay until honor call me.

Prayers and Wishes.—The subjunctive is used in prayers and wishes as after an implied *may* or *I wish*.

(*May*) God save the Commonwealth of
Massachusetts.
Heaven forgive us!
(*I wish*) O that 'twere possible!

Exhortations.—Exhortations such as are ordinarily expressed by *Let us*, etc., may be expressed by the first person plural of the subjunctive standing before the pronoun which is its subject.

Sing we now a glad song.

OUTLINE FOR REVIEW OF GRAMMAR

Voice

The change from active to passive voice needs no comment in the case of ordinary transitive verbs, in which the object of the active verb becomes the subject of the passive verb: *I struck him; he was struck by me.* The indirect object does not so easily become the subject of a passive verb. *They gave him fifty dollars and told him to go,* is not satisfactory in the form, *He was given fifty dollars,* etc., because he is not given in the sense that the fifty dollars are given.

For further discussion of passive constructions, see page 56.

The Infinitive

The infinitive is a verbal noun; that is, it partakes of both natures, verbal and substantive.

It partakes of the nature of the verb in that

1. Its modifier is an adverb; as, to ride *swiftly*.
2. It takes a direct object; as, to see a fine *lady*.
3. It is used in verb phrases with auxiliaries in the formation of certain modes and tenses; as, I will (to) *go*.

It partakes of the nature of the noun in that

1. It may be used as the subject of a verb; as, *to yield* seems impossible.
2. It may be used as the object of a verb; as, I have decided *to go*.
3. It may be used as the object of a preposition; as, there is no course open except *to go*.
4. It may be used as a predicate nominative; as, to admit so much is *to yield*.

The infinitive is used to express purpose or result; as:

A GUIDE TO GOOD ENGLISH

I went to see the President.

The treaty served to open the entire province to commerce.

To as the sign of the infinitive may be omitted, not only in verb phrases like *will go*, but in such a sentence as "Returning were as tedious as go o'er."

The Gerund

The gerund is the verbal noun ending in *ing*. It is sometimes called an infinitive because like the infinitive with *to* it is a verbal noun, and has the same affiliations with both verb and noun as the other form. Its syntax is so nearly the same that in many cases one form may be substituted for the other. Both forms are used in the same sentence in the last example given above. It is often confused with the present participle because of the identity of form.

Saying such things, he took leave of us.
(Participle in the construction of an adjective.)

Saying such things is preposterous. (Gerund in the construction of a noun.)

The Participle

The participle is like an adjective in limiting nouns, pronouns, or substantive phrases or clauses. It is like the verb in that it expresses action or state, and may take a direct object.

He went out, *taking his papers* with him.

Absolute Construction

The absolute construction is a noun or pronoun with a participle standing without a connective, taking the place of a clause. Its use is discussed on page 49.

III

PARADIGM OF A STRONG VERB

A PARADIGM of a regular strong verb exhibits the conjugation of modal and other auxiliaries.

Note that in the subjunctive forms the word *if* is no part of the conjugation, but it is included merely to indicate the difference between such forms as *we give*, indicative, and *we give*, subjunctive. The emphatic and progressive forms of the indicative, and the so-called conditional, potential, and obligative modes are really verb-phrases to indicate different uses of the verb, and not genuine inflectional forms. They bear about the same relation to the inflectional forms that a noun-phrase indicating case, such as *of John*, bears to the inflectional possessive, *John's*.

A GUIDE TO GOOD ENGLISH

PARADIGM OF THE VERB GIVE

ACTIVE VOICE

	INDICATIVE			SUBJUNCTIVE	CONDITIONAL (Auxiliary <i>should</i>)	POTENTIAL (Auxiliary <i>may or can</i>)	OBLIGATIVE (Auxiliary <i>must or might</i>)
	SIMPLE	EMPHATIC (Auxiliary <i>do</i>)	PROGRESSIVE (Auxiliary <i>am</i>)				
Singular	I give	I do give	I am giving	if I give	I should give	I may give	I must give
1st per.	thou givest	thou dost give	thou art giving	if thou give	thou wouldst give	thou mayest give	thou must give
2d per.	he gives <i>or</i> giveth	he does (doth) give	he is giving	if he give	he would give	he may give	he must give
3d per.	we give	we do give	we are giving	if we give	we should give	we may give	we must give
Plural	you (ye) give	you do give	you are giving	if you give	you would give	you may give	you must give
1st per.	they give	they do give	they are giving	if they give	they would give	they may give	they must give
2d per.	I gave	I did give	I was giving	if I gave		I might give	
1st per.	thou gavest	thou didst give	thou wert giving	if thou gave		thou mightest give	
2d per.	he gave	he did give	he was giving	if he gave		he might give	
3d per.	we gave	we did give	we were giving	if we gave		we might give	
Plural	you gave	you did give	you were giving	if you gave		you might give	
1st per.	they gave	they did give	they were giving	if they gave		they might give	
2d per.							
3d per.							
Singular	I shall (will) give		I shall be giving	if I shall give			
1st per.	thou wilt (shalt) give		thou wilt be giving	if thou shalt give			
2d per.	he will (shall) give		he will be giving	if he shall give			
3d per.							

Present Tense

Preterite or Past Tense

Future Tense

PARADIGM OF A STRONG VERB

ACTIVE VOICE—Continued

Plural 1st per. 2d per. 3d per.	we shall (will) give you will (shall) give they will (shall) give		we shall be giving you will be giving they will be giving	if we shall give if you shall give if they shall give	I should have given thou shouldst have given he should have given	I may have given thou mayest have given he may have given	I must have given thou must have given he must have given
Singular 1st per. 2d per. 3d per.	I have given thou hast given he has (hath) given		I have been giving thou hast been giving he has been giving	if I have given if thou have given if he have given	we should have given you should have given they should have given	I might have given thou mightest have given he might have given	we must have given you must have given they must have given
Plural 1st per. 2d per. 3d per.	we have given you have given they have given		we have been giving you have been giving they have been giving	if we have given if you have given if they have given	I had given thou hadst been giving he had been giving	I might have given thou mightest have given he might have given	we must have given you must have given they must have given
Singular 1st per. 2d per. 3d per.	I had given thou hadst given he had given		we had been giving you had been giving they had been giving	if I had given if thou had given if he had given	I might have given thou mightest have given he might have given	I might have given thou mightest have given he might have given	we must have given you must have given they must have given
Plural 1st per. 2d per. 3d per.	we had given you had given they had given		we had been giving you had been giving they had been giving	if we had given if you had given if they had given	I might have given thou mightest have given he might have given	I might have given thou mightest have given he might have given	we must have given you must have given they must have given

A GUIDE TO GOOD ENGLISH

ACTIVE VOICE—Continued

	INDICATIVE			SUBJUNCTIVE	CONDITIONAL (Auxiliary <i>should</i>)	POTENTIAL (Auxiliary <i>may or can</i>)	OBLIGATIVE (Auxiliary <i>must or might</i>)
	SIMPLE	EMPHATIC (Auxiliary <i>do</i>)	PROGRESSIVE (Auxiliary <i>am</i>)				
Singular 1st per. 2d per. 3d per.	I shall have given thou wilt have given he will have given		I shall have been giving thou wilt have been giving he will have been giving	if I shall have been giving if thou shall have been giving if he shall have been giving			
Plural 1st per. 2d per. 3d per.	we shall have given you will have given they will have given		we shall have been giving you shall have been giving they shall have been giving	if we shall have been giving if you shall have been giving if they shall have been giving			
<i>Im-</i> <i>perative</i> <i>Infinitive</i> Present Perfect <i>Parti-</i> <i>ciples</i> Present Perfect	give to give to have given giving having given	do give	be giving to be giving to have been giving having been giving				

PARADIGM OF A STRONG VERB

PASSIVE VOICE

	INDICATIVE			SUBJUNCTIVE	CONDITIONAL	POTENTIAL	OBLIGATIVE
	SIMPLE	EMPHATIC (Auxiliary <i>do</i>)	PROGRESSIVE (Auxiliary <i>am</i>)				
Present Tense	Singular 1st per. 2d per. 3d per. Plural 1st per. 2d per. 3d per.	I am given thou art given he is given we are given you are given they are given		if I were given, etc.	I should be given, etc.	I may be given, etc.	I must be given, etc.
Future Tense		I shall be given, etc.		if I shall be given, etc.			
Preterite Tense		I was given, etc.		if I were given, etc.		I might be given, etc.	
Perfect Tense		I have been given, etc.		if I have been given if thou have been given, etc.	I should have been given, etc.	I may have been given, etc.	I must have been given, etc.

A GUIDE TO GOOD ENGLISH

PASSIVE VOICE—Continued

	INDICATIVE			SUBJUNCTIVE	CONDITIONAL (Auxiliary <i>should</i>)	POTENTIAL (Auxiliary <i>may</i> or <i>can</i>)	OBLIGATIVE (Auxiliary <i>must</i> or <i>might</i>)
	SIMPLE	EMPHATIC (Auxiliary <i>do</i>)	PROGRESSIVE (Auxiliary <i>am</i>)				
	I had been given, etc.			if I had been given if thou had been given, etc.		I might have been given, etc.	
	I shall have been given, etc.			if I shall have been given if thou shall have been given, etc.			
Future Perfect Tense	Present be given	Perfect to have been given	Past given				
Imperative	to be given	having been given	being given				
Infinitive Gerund	being given	having been given	being given				
Participle	being given	having been given	given				

IV

CLASSIFIED EXERCISES

FILL the blanks in the following sentences with the proper forms from the verbs *to lie* and *to lay*.

1. I —— down on the sofa.
2. He —— the book on the table.
3. The apples were ——ing in the grass.
4. My hens —— more than yours did.
5. She is ——ing away her furs.
6. He has —— the stone without mortar.
7. It has —— there now all day.
8. No one ought to —— in bed so late.
9. He has left his overalls ——ing on the floor; let them —— there.
10. I have —— out your evening clothes on the bed.
11. —— down again.
12. Willie left his hat ——ing in the rain all night.
13. It is just where you —— it yesterday.

Fill the blanks in the following sentences with the proper forms from the verbs *to sit* and *to set*.

1. Come in and —— down.
2. Does my hat —— straight?
3. Where did you —— the milk pitcher?
4. It has fallen down; —— it up again.
5. I can see her ——ing on the porch.
6. I have —— on this same rock before.
7. I told him he should have —— it on the mantelpiece.
8. Sand may be used to make the pan —— level.
9. She —— the baby in the high-chair.
10. Each

A GUIDE TO GOOD ENGLISH

cup should — in its own saucer. 11. Four desks — against the wall.

CASES OF PRONOUNS.—Fill each blank in the following sentences with a word chosen from the parenthesis at the end of the sentence.

1. I saw a man — I thought was father. (who, whom)
2. He dresses better than —. (I, me) 3. All had gone but —. (me, I) 4. I nominated Colonel Stark, —, as I believe, is most worthy of the honor. (who, whom) 5. I nominated one — I thought worthy of the honor. (who, whom) 6. I nominated one — I thought ought to have the honor. (who, whom) 7. I spoke to every one except —. (he, him) 8. They accused Agnes — nobody would ever have suspected. (who whom) 9. No one could be more conscientious than —. (she, her) 10. The Sophomores were clever, but the Freshmen were cleverer than —. (they, them) 11. Father bought tickets for my brother and —. (I, me) 12. The choice lies between — and —. (I, me, he, him) 13. Send it to — you please. (whoever, whomever) 14. They were disputing as to — should walk. (who, whom) 15. Who, O my master, is juster than —? (thee, thou) 16. The policeman was hunting for — and —. (we, us, they, them)

SHALL AND WILL.—Fill each blank in the following sentences with the appropriate form, *shall*, *will*, *should*, or *would*. Where possible, fill the blanks first with forms to indicate futurity, and second to indicate volition.

1. I do not think that I — go. 2. Tell him that I — not go, but that you —. 3. He told me that he — not be there, but that she —. 4. If they do not help him, he — fall. 5. I — starve if I do not find work.

CLASSIFIED EXERCISES

6. He — tell you. 7. I give you my word I — not lie to you. 8. I — prefer to go to-morrow. 9. I — go, and Sam —, and Mary — if I have to bring her. 10. I told mother that I — go, and Sam —, and that Mary — if I had to bring her. 11. He feared that he — be too late. 12. You — be in time if you hurry. 13. He — be paid when he — have finished the work. 14. You — do as you are told if you value your life. 15. — I see you at church to-morrow? 16. — you dine with me afterward? 17. I —, with great pleasure. 18. — I weed the garden now? 19. Yes, if you —. 20. — you ever have thought he would look so old? 21. Who — have thought he could do so well! 22. If I — fail this course, I — have to leave college.

ANTECEDENTS OF PRONOUNS.—Correct the following sentences.

1. I want a position with a publisher because it is a literary career. 2. She went across the common, which is shorter. 3. I gave him my shoes to clean because every Freshman has to do it. 4. Every prisoner was made to surrender his arms in the Provost's tent, whence they were taken out and dumped in the river. 5. I tore up the board walk, and used them to build my chicken-house. 6. Tom said he saw him but he did not know whether he recognized him or not. 7. They wouldn't refund any of the money he had lost, which is poor policy.

DANGLING CLAUSES.—Correct the following sentences.

1. After ringing the bell persistently, the door was at last opened. 2. Our headlights falling upon a frightened

A GUIDE TO GOOD ENGLISH

horse, the emergency brake was applied at once. 3. Arriving at the Grand Central, a taxicab took me to my apartments. 4. Although very small, we found the room sufficient for our needs. 5. Having seen your advertisement, the position is one I am sure I can fill. 6. On removing his coat, the wound proved serious. 7. If in doubt as to the best type of engine, an expert should be consulted. 8. Without any investigation of his previous experience, the appointment was unanimously offered him.

COHERENCE.—Turn the following compound sentences into complex sentences.

1. The trains are always dirty, and no one likes to travel on them. 2. I met Mr. Thomas at the Mansion House, and he told me I was to give him my resignation at once. 3. Just beyond is an inclosure which was once a tennis-court, but now it is covered with weeds. 4. The touring-car was zigzagging down the hill, and the driver appeared to be drunk. 5. The trees were dying, and I told him to plow the orchard, and prune them, and spray them with lime and sulphur.

Make the following sentences coherent by supplying proper connectives, by rearranging the order of clauses, or by the use of parallel structure.

1. The poem tells how they started on a voyage, and they didn't stop for any enticements, always pursuing a vision, and some thought it was one thing and some another, and how at last they were all lame or dead, but they kept on. 2. Coherence is when you show the relationship between ideas, or making the clauses hang

CLASSIFIED EXERCISES

together. 3. He thought he got it near enough by measuring to the last tree and then guess at the rest. 4. Thus they not only deceived Mr. Smith, but Mrs. Smith and me also. 5. We were filled with the idea of enjoying the day, and at the same time do a little good. 6. The Physical Education Department gives credit for regular exercises, such as to play soccer, walking regular distances, tennis, canoeing, and other games.

PUNCTUATION.—*Compound Sentences.*—Punctuate the following sentences correctly.

1. So said the physician in his prospectus and so said all the citizens of the city and there was nothing more urgent in men's hearts than to be properly inoculated themselves and nothing they took more delight in than to see others inoculated. 2. Now in the light of each other all the touchstones lost their hue and fire and withered like stars at morning but in the light of the pebble their beauty remained only the pebble was the most bright. 3. He made a gallant fight but it couldn't be patched up he repeated his denial he retracted his admission he ridiculed my charge of which I freely granted him moreover the indefensible extravagance. 4. Everything in the facts was monstrous and most of all my lucid perception of them the only thing allied to nature and truth was my having to act on that perception. 5. She was assured when she came up to the spot where he fell that there was no danger he had but dislocated his shoulder and bruised his head a little. 6. Any coarse organic matter like swamp hay brakes fine brush or forest leaves may be used as a mulch but it must be drawn away from the trunks of small trees in the fall to prevent mice from feeding upon the bark.

A GUIDE TO GOOD ENGLISH

Restrictive and Non-Restrictive Clauses.—Punctuate the following sentences correctly.

1. The codling-moth is the insect which makes the wormy apples. 2. I got the whole story from Caroline who in spite of all I could do was still afraid of me. 3. The pear-tree psylla is a minute brown aphid-like insect that flies about the trees in early spring and lays its eggs on the leaves and tender twigs. 4. The man with a hooked nose who had not spoken before now put in a word on my behalf. 5. Your friend whom you have known all your life is much more likely to understand you. 6. From the egg comes a small flattened aphid that feeds on the juices of the tender tissues. 7. The Kiowan River which cuts across the edge of the town has lately been deepened at this point. 8. Once upon a time the devil stayed at an inn where no one knew him for they were people whose education had been neglected. 9. I had already bought the book which he spoke of in his lecture. 10. Tom handed him the rope which proved to be too short.

Miscellaneous Sentences.—Punctuate the following sentences correctly.

1. Stunned and a good deal shaken I suppose the mare's knees are terribly cut she said to Drummond who merely nodded and Seymour remarked fifty guineas knocked off her value. 2. Alas it was almost a democratic outcry they made her guilty of but she was driven past patience. 3. Oil and paint being a little thicker at this time will harden on the surface and not penetrate the wood as much as in warm dry weather though it will not spread as easily. 4. Isn't it a pity that when every individual in the community can see the wrong as clearly

CLASSIFIED EXERCISES

as can any outsider collectively they are quite incapable of righting it even though it threatens them with destruction of their common welfare. 5. Well said Gary I suppose you know what you are about he paused a moment do you he insisted. 6. They stepped into the shallow water and ran the boat high up on the white beach then the boatswain received a bullet in the thigh and others sent up spurts of sand and water all about them. 7. So they came to the curtained wicket that gave upon the court and there the vizier heard the travelers complaining in all the cities of our route have we been treated like the great of the kingdom and wine and meat have we had in plenty but here have we naught but pulse and brackish water and not so much as a straw to sleep on.

SPELLING.—Collect one hundred misspelled words from your own work, study them, and write the list from dictation. Begin a new list with the words you misspell in the first exercise, and continue the practice until you can spell correctly all the words in your vocabulary.

V

MISCELLANEOUS EXAMPLES OF FAULTY ENGLISH

For Discussion and Correction

EACH was to within one year of the date when they were fighting in the forest near Athens collect one hundred knights.

Shakespeare could have straightened out the weak points.

Such fun to hear the wind rush by as you drop down, and then the shower of snow that flies up as you reach the bottom.

Up and down the coast for miles we go. Sailing when there is wind or paddling when it is calm.

A sentence is a group of words with a verb and which makes sense.

Flintwinch was her business partner, although the lady was its real head.

The active voice is better where it can be used. Especially in using the names of cities.

A well inclined young man, and whose good-breeding is founded on principles of nature and virtue, must needs take delight in being agreeable to his elders.

Any one anticipating having plans gotten out, buildings overhauled or repaired, we would be glad to have you call or write us.

At fifteen I was sent to the University and staid there

EXAMPLES OF FAULTY ENGLISH

for some time; but a drum passing by, being a lover of music, I enlisted myself for a soldier.

Although near to Yale, there are reasons why a large university is not desirable.

When three years old we moved from the farm to New York.

The Earl had refused at the outset to help the poor leper, thus refusing to do what Christ had commanded to be done.

By giving my family names you would be none the wiser.

This year was the most enjoyable of any of the preceding years.

It seems that Silas was subject to a decease.

Unity is that quality of a sentence which makes the reader feel that the sentence is a unit. To do this you should keep to the same thought throughout the entire sentence.

During my summer vacations I have always worked on the farm and driven a dairy wagon.

She went to that princess's chamber, whom she found already dressed.

Being of a quiet disposition, my leisure was spent in reading.

I was not conscience of having done wrong.

After drying our clothes on brush and trees near the shore, and the wind had gone down sufficiently to go safely across the lake, we decided to push off from shore.

After this year I advanced study, and in the meanwhile acquiring knowledge.

While yet an infant my parents moved into the suburbs.

I am by birth a New Englander, though a large part of my life has been spent in the Middle West.

Later in the play when a letter supposedly from Benedick is put into Beatrice's hands and how her friends

A GUIDE TO GOOD ENGLISH

stuff her by telling her of Benedick's love in order to make a match.

Growing older my tastes narrowed.

He had been able to get a place on the Glee Club as first base.

The melodrama is a drama in which the action is such that it stirs the mind to emotions by the use of vulgar, stirring, and tragetic scenes.

Being in moderate circumstances the saving is a decided help.

This only goes to show that just because we think democracy is all right that it is.

Gareth when he first entered the service of King Arthur was put in the kitchen to serve as a nave.

Also the article about the Bible where a man spends three years looking through the bible to find if slaves are not allowed.

Samuel Johnson was a protégé of learning.

Perhaps one of the greatest problems of man is life. For centuries different questions have tried to be answered concerning this fact, but always a doubtful thought has been left.

God strickens Job with boils, thus producing him to a state of wretchedness.

He endeavored to cash the check at the drug store, but the clerk refused to do so.

He drove away in the team with the sheriff.

The witches showed Macbeth three aberrations.

While he could not find a publisher who would introduce him to the world complete he was cut to pieces and produced limb by limb in *Fraser's Magazine*.

A new party had sprung up called Chartism.

His life ended at the Annan Grammar School, he came home only to start out once more.

Carlyle's parentage dates far back.

EXAMPLES OF FAULTY ENGLISH

How would a father who is sacrificing everything to give his son a college education, if he should perceive that his son's college education had been a failure because the latter had made the fatal mistake of not choosing a profession or if he had chosen one, he should not desire to devote himself to it when he left college because he didn't like or because there was more money in some other vocation.

Each helped themselves to whatever they saw.

I knew a great deal of the student life here and that the faculty was an excellent one both of which are very important questions in deciding a college.

Leaving the road the old observatory attracts the attention.

Shakespeare does not have as much biblical illusion in his work as Milton has.

I removed the period and replaced it by a coma.

The lines taken in pairs were rhythmic.

The revels he refers to are namely the murders or rather the deaths of that same night.

Clive possessed wonderful courage and an enervating influence over his men.

In this poem the author has a madness which he calls Maud.

Jenny Jones was accused of being the illegitimate mother of Jones.

This story shows the effect on the family of a daughter flirting with another man.

Dr. Johnson was a very bright purple at school.

Leaving the campus and strolling about the town, the most interesting places are the Fraternity houses.

In the various poems with "Lucy" as the principle theme, there is a peculiar charm that grips the reader within himself, and almost makes him like to read them.

L'Allegro means a light, gay and brilliant poem. It

A GUIDE TO GOOD ENGLISH

starts in the morning and spends the day joyfully and at night listens to poetry and music. Il Penseroso means a sad, mournful poem, which starts in the evening and spends the evening listening to the nightengale and in the daytime sleeps in some quiet place.

Then she lays down within to dream sweatly of Aucassin.

We did not suppose that you would want nearly so much time afforded you and so that in the event that you could not make a cash payment and had to close it with a note, that it would be for any longer time than three or four months.

Presuming that you are not heavy buyers of imported Scotch whisky, Irish whisky, and Jamaica rum, and no Store, Club, or Sideboard, no matter how large or small is complete and up-to-date without more or less of the above at prices ranging from \$3 to \$6 per gallon according to proof or age, we beg to say that we started some time ago, being direct importers ourselves, to supply retailers, clubs and families at bottom prices.

Owing to our having four clothing stores, and the large amount of goods we dispose of. we are obliged to buy in very large quantities.

Silas Marner was in a deep stooper over the lose of his money.

If the mohair is of fine quality I do not think washing will shrink if well pressed.

I am going to marry, but not a rich man, but he is so good to me and I can trust him on land and sea.

Toward the end of his days Eppie convinced him to believe in God and mankind, and this she finnaly succeeded to do and before long Silas was attending church regular.

I enjoyed your talk on teaching children how and when to eat exceedingly.

In the second half the visitors tied the score twice, but

EXAMPLES OF FAULTY ENGLISH

in the last ten minutes of play the institute five took a brace, and coupled with an injury to Algie, rolled up a large score.

One of the party asked him to let the child in his care.

In the first place Brutus performed a tragedical act by first killing Caesar. Which would not have happened if he had not been the man that all the rest of the men were waiting for to start things for they needed some one at their head.

While I am writing one of my kits is playing with a mouse he has just caught, while the angora looks on in envy. He follows my husband around so that he calls him his dog. He keeps at his heels, and as soon as he stops rubs against his leg and of course leaves great long hairs. It is cute to hear him scold if he is displeased. He is like a peevish child.

Also he was the last of the conspirators to die and he saw all the rest die or saw them after they were dead and in some cases it was because they though he had lost the fight so they killed them selves rather than be taken prisoners. Then after all he killed himself to end things.

Lycidas was written because of the sorrow Milton felt for a friend of his what had been crossing between England and Ireland.

I have a damp cellar and I suppose the dampness rises to my kitchen or would it be better to vacate as all my tins and flat-irons are rusted so I cannot use some of them.

Saw your request for sea-sickness. I know how you feel, for I was that way myself ever since I was a little girl until about two years ago.

The spirit was sent to guard the passers of the wood from Comus' enchantment, that is the good people who like by God for what they had done.

A few of the stones thrown in gives them a nice flavor, but skim them out before you can the latter. Seal tight.

A GUIDE TO GOOD ENGLISH

Portia is like the good Samaritan, and at the same time utters many witty and pathetic speeches such as, "How far that little candle throws its beams."

Macbeth sees how easy it is to get the thrown, but becomes fearful that some one will come between him and his rain.

Marner's life was bare and desolate.

The Earl of Bridgewater was about to possession of a grant that had been given him. His daughter was going to see it take place.

Lycidas was written by Milton when he was blind in memory of something he had constantly on his mind.

Emerson praised *Sartor Resartus*, but Carlyle still believed in its great worth, and did not become down-hearted.

The Prince was edicted to wierd seizures.

First of all I read the play through a second time.

America was a large and growing continent.

The soil was well tiled, especially along the boarder lands.

The result of the duel was to be the hand of the Princess.

This person is also a Jew by birth as well as by profession.

Burns had to found a literature of his own before he could write.

Carlyle considers Shakespeare greater than Dante. Because Dante fought the battle and did not come out victor. Carlyle means by this that Dante did not enjoy life as he had no home. Shakespeare lived at court and had all the pleasures that could possible come to him. Shakespeare did not realize that he was great. Carlyle also says of Shakespeare that it is he that holds England together. They could lose India, but could never lose Shakespeare.

True, he is weak enough to fall into the pools which are

EXAMPLES OF FAULTY ENGLISH

distributed about mother earth or he would not be the man the author wishes him to be; he would be some supernatural being whom we could in no wise address.

I wrote to that lady, Dell, but I know not how much or little I helped her, for she said she could not tell me. And there it rests. You say your little girl whines; a disagreeable element. Do you know what I should do with her? I should let her whine. Simply be firm. When you say yes, stick to it. When you say no, stick to it also. That is best and easiest way out of it. I believe the more one talks to a child for whining, the firmer foothold has the whine to keep step with the child. 'Tis just a little switching of the branch yourself the trunk; like the trunk stand firm. Then when old boreas from his maddened fury subsides, there comes the inevitable calm, in which we find the tree in all its natural beauty. Erect (according to its natural bent), perfect in outline, trunk, branch and leaf. A thing beautiful to behold—and stronger for the switching. Strange comparison, is it not? However, characteristic of Uberty.

Democracy began her reign by feeling the public pulse, and trimming her sails so as not to collide violently with it.

Letting my slave have my sword he cut off the fellow's head.

Bidding good-bye to his wife and family, the trap door opened beneath him.

Denis tried to explain, but the old man would listen to none.

HONOR IN ATHLETICS

The fellow, who plays the game fairly, is generally a person who is respected a great deal. If he shows people that he does not lose his head and keeps on playing as hard as he can, he can be depended upon to be a dear and close friend. Never is he thought any less of if he says

A GUIDE TO GOOD ENGLISH

that the ruling of the umpire was wrong. Though it means the loss of the game. He will be criticized, but people will respect him more in the long run. It shows that he is clean.

Dean Briggs says that one thing why he is against baseball is because a certain amount of professionalism has crept into it. This is shown by the catcher, who pulls the ball down to make the umpire think it is a strike. Why is tennis called a gentleman's game. Because everything is clean in it all the way through. If a man is a gentleman, he is able to rectify the mistake of an umpire by hitting the next ball out of bounds. Golf is a game where a man is put upon his honor, as he keeps his own score and to make his score lower would be dishonest.

So what is the winning of a mere game when such great odds are at stake as honor.

INDEX

A

- Abbreviation, of *and*, 31.
 — of company, 31.
 — of *et cetera*, 32.
 — of military and civic titles, 31.
 — of *Monsieur*, 31.
 — of names of States and Territories, 31.
 — of professional titles, 32.
 — of Roman numerals, 32.
 — of sizes of books, 32.
 — of terms used in metric system, 32.
 Abbreviations, 31, 32.
 — and symbols in note-taking, 102.
 — in letters, 84.
 —, slangy, 70.
 —, unintelligible, 100.
Above, 72.
 Absolute construction, 49, 50, 158.
 Abstract noun, 138.
 Accent, in verse, 122.
 Accuracy, and consistency in note-taking, 106.
 — in copying quotations, 105.
 Accusative, cognate, 149.
 Acknowledgment of sources of material, 94.
 Active voice, change to passive, 157.
 — defined, 145.
 Added pages, numbering of, 103.
 Adjective-compound, 29.
 Adjective, defined, 139.
 — modifier not to be used as adverb, 40.
 — modifiers of subject, 147.
 — nature of participle, 158.
 —, possessive, 142, *n*.
 —, predicate, 148.
 —, restrictive, punctuation, 10.
 Adjectives, capitalized in titles, 16, 17.
 —, comparison of, 143, 144.
 —, compound, 28.
 —, degree of, 143.
 —, irregular comparison of, 144.
 — of color, 29.
 —, order of as determining punctuation, 11.
 Adverb defined, 139.
 Adverbial clause incorrectly used for predicate noun, 43.
 Adverbial modifiers of predicate, 147.
 Adverbs, capitalized in titles, 17.
 —, comparison of, 144.
 —, not hyphenated with adjectives, 28.
Advise for *tell* in letters, 90.
 Affected diction, 71.
Aggravate, 72.
 Agreement in number of verb, 151.
 Alexandrine, 134.
 Alliteration, definition, 123.
All right, 72.
Allude, 72.
Alma mater, 72.

A GUIDE TO GOOD ENGLISH

- Alphabetical list of errors in diction, 72-81.
- Analysis, incomplete in outlines, 110.
- Anapest, definition, 124.
- Anapestic lines, 128.
- And*, clauses joined by, effect on unity, 53.
- , comma before, in series of words, 11.
- does not express relationship between clauses, 45-48.
- not a useful connective in outlining, 111.
- not to be used instead of *to*, 72.
- , when written &, 31.
- And so forth*, how abbreviated, 32.
- "*And which*" construction, 48-49.
- Antecedent of pronoun, 138, *n*.
- Ante*, joined without hyphen, 30.
- Anticlimax, definition, 54, *n*.
- Anti*, joined without hyphen, 30.
- Antithesis, definition, 55.
- help to emphasis, 55.
- Apposition, noun in, 149.
- Appositives, 149.
- Appreciate*, 72.
- Apt*, 72.
- Arabic numerals, use of in outlining, 109.
- Argumentation, process illustrated by diagram, 116.
- Argumentative outline, 112-118.
- Argument, phrasing of proposition, 113.
- , method of, 112.
- Army*, capitalization, 19.
- Article, capitalized in titles, 16, 17.
- , defined, 140.
- Artificial diction, 71.
- As*, adverbial force of, 77.
- , meaning of, 73.
- As . . . as*, 73.
- As follows*, quotations introduced by, 14.
- Author and subject catalogues, 96, 97.
- Authors, pen names in quotations, 15.
- Auxiliaries, future, use of, 36-38.
- Auxiliary verbs, 146.

B

- Back of*, 73.
- Bad taste in diction, 71.
- Balance in sentence structure, definition, 55.
- , help to emphasis, 55.
- Ballad meter, 131.
- Barbarism defined, 35.
- Because* used instead of *that*, 73.
- Because of* instead of *due to*, 40, 73.
- Before* subjunctive in clauses introduced by, 156.
- Begin*, 74.
- Beginning of sentence emphatic, 53.
- Bibliographies, use of, 98.
- Blank verse, defined, 136.
- , exercises for practice in, 128, 129.
- in stanza form, 136.
- Books, faulty English of, 1.
- of general reference, 98.
- , titles of in *Italic*, 15.
- Branches of government, capitalization of names of, 19.
- Brief, or argumentative outline, 112-118.
- , conclusion of, 116.
- , connectives in, 117.
- , definition of terms in, 113, 115.
- , diagram of, 116.
- , exclusion of irrelevant matter from, 115.
- , facts admitted by both sides in, 115.
- , introduction to, 114, 115.
- , origin of question in, 115.
- , parts of, 114, 116.

INDEX

Brief, or argumentative outline,
 phrasing of proposition in, 113.
 — proper, 115, 116.
 —, relation between headings
 in, 112.
 —, structure of illustrated, 114.
 Burns, characteristic stanza of,
 133.
 Business and personal letters, 82-
 85.
 Business letters, form of salu-
 tation for, 83.
 —, forms of complimentary
 close for, 84.
 —, examples discussed, 86-90.
By in compounds, 29.

C

Can but, 73.
Cannot but, 73.
Cannot help but, 73.
 Canto, definition, 122.
 Capital letters, use of in outlin-
 ing, 108.
 Capitalization, 16-20.
 — of abstract nouns, 18.
 — of *army*, 19.
 — of characters in books, 19.
 — of *church*, 20.
 — of *club*, 20.
 — of *college*, 20.
 — of compound words, 20.
 — of foreign proper names, 19.
 — of geographical sections, 17.
 — of government and branches,
 19.
 — of holidays, 18.
 — of *I*, 18.
 — of *Madame*, 20.
 — of *Monsieur*, 20.
 — of names of the Deity, 17.
 — of names of important
 events, 18.
 — of names of important peri-
 ods, 18.
 — of names of political parties,
 19.
 — of navy, 20.

Capitalization of *O*, 18.
 — of poetry, 16.
 — of points of the compass, 17.
 — of proper names, 16.
 — of qualities, 18.
 — of quotations, 105.
 — of sentence, 16.
 — of *society*, 20.
 — of special days, 18.
 — of *state*, 19.
 — of titles of books, 16.
 — of titles of newspapers, 16.
 — of titles of plays, 16.
 Card catalogue, use of, 96, 97.
 Card-dictionary of notes made in
 recitations, 103.
 Card system, use of, 99-105.
 Card used for note-taking, ex-
 ample of, 104.
 Cards, for note-taking on read-
 ing, 104.
 —, use of for notes on recita-
 tions, 103.
 —, use of in note-taking, 99,
 100, 104, 105.
 Carelessness in note-taking lead-
 ing to apparent dishonesty, 93.
 Carlyle quoted, 96.
 Cases of pronouns, exercises in,
 166.
 Catalogues, use of, 96, 97.
 —, author, 96, 97.
 —, subject, 96, 97.
 Cesura, definition, 123.
 Chapter headings, use of, 98.
 Characters, names in quotation,
 15.
 Chaucer, stanzas of, 133, 134.
 Chaucerian stanza, 133.
 Choice of words, 67-81.
Church, capitalization, 20.
 Circumlocutions, pompous, trite,
 68.
 Classes, grammatical, of words,
 138.
 Classified exercises, 165-171.
 Clause, definition, 147.
 —, dependent, definition, 147.

A GUIDE TO GOOD ENGLISH

- Clause, end of emphatic, 53.
 —, independent, definition, 147.
 —, sentence written as, 42.
 — written as sentence, 42.
 Clauses, addition of, after main verb, 45.
 — as parts of speech, 144.
 —, comparative rank of, 45-48.
 —, correspondence in sound between, 55.
 —, dangling, exercises, 167, 168.
 — joined by *and*, effect on unity, 53.
 — not restrictive, punctuation, 10.
 — out of normal order, punctuation, 8.
 —, punctuation of restrictive and non-restrictive, exercises, 170.
 — of purpose, subjunctive in, 156.
 — of purpose, tenses in, 153.
 —, relationship between, 44-51.
 — separated by comma, 7.
 — separated by semicolon, 7.
 — separated by colon, 7.
 —, series of, after main verb, 44.
 Clearness in outline, how obtained, 108.
 — in paragraph obtained by connectives, 64.
 Climax, definition, 54, *n*.
 — in sentence, 54, 55.
 Close, complimentary, forms of, for business letters, 84.
 Club, capitalization, 20.
 Co, joined without hyphen, 30.
 Cognate, accusative, 149.
 —, object, 149.
 Coherence, common violation of in compound sentences, 45-48.
 —, exercises in, 168.
 —, faults in, arising from loose sentence structure, 44.
 Coherence, lost in long series of clauses, 45.
 — of paragraph, 64-66.
 — of periodic sentence, 45.
 —, relation to unity, 64.
 — of sentence, 45-51.
 — of sentence, definition, 44.
 — of sentence destroyed by misuse of participle, 50.
 — of sentence destroyed by misuse of pronouns, 50, 51.
 — of sentence, correction of faults in, 44, 45.
 — of whole composition, 65.
 Collecting material, 93-106.
 Collective nouns with singular or plural verbs, 151.
 College, capitalization, 20.
 Colloquial contractions, 71.
 Colon, between clauses, 7.
 —, use of in compound sentence, 8.
 — in salutations of letters, 84.
 Comma, between clauses, 7.
 — in complex sentences, 8.
 — in short simple sentences, 8.
 —, use of in a series of words, 11.
 —, use of with figures, 34.
 — where words are omitted, 13.
 — with interpolated and parenthetical expressions, 12.
 "Comma sentence," 42.
 Commas, sentence elements set off by, 10.
 Commence, 74.
 Common noun, 138.
 Company, when abbreviated, 31.
 Comparative degree of adjectives, 143.
 Comparative rank of clauses, expression of, 45-48.
 Comparison, expressed, 69.
 —, implied, 69.
 Comparison of adjectives, 143, 144.
 —, irregular, 144.
 Comparison of adverbs, 144.

INDEX

- Compass, points of, capitalization, 17.
- Compilation, wrong methods in, 93.
- Complex sentence, definition, 151.
- , punctuation, 8, 9.
- , interrogative or exclamatory, punctuation of, 6.
- Complex subject, punctuation, 8.
- Complimentary close, forms of, for business letters, 84.
- , forms of, for personal letters, 85.
- Composition, whole, coherence of, 65.
- written illogically as one paragraph, 63.
- Compound adjectives, 28.
- Compound sentence, definition, 151.
- , internal punctuation of, 6-8.
- Compound sentences, exercises in punctuation, 169.
- Compound verb, 7.
- Compound words, capitalization, 20.
- , use of hyphen, 28-30.
- Compulsion, expression of, 37.
- Concessions, indicative in, 156.
- , subjunctive in, 156.
- Conclusion of brief, 116.
- Concrete noun, 138.
- Condition implied, 155.
- Conditions, use of subjunctive in, 154, 155.
- Conjunction, co-ordinating, as sentence connective, 47.
- , defined, 139.
- omitted, 7.
- Conjunctions not capitalized in titles, 16.
- Connectives, between paragraphs, 65.
- in argumentation, 112.
- in the brief, 117.
- , choice of, 47.
- Connectives, list of classified, 47, 48.
- in note-taking, 102.
- in outlining, 110, 111.
- in paragraphs, 64.
- Consistency and accuracy in note-taking, 106.
- Consonant, final, when doubled before suffix, 24.
- Consonants, double and single, effect on preceding vowel, 24.
- Construction, absolute, 158.
- , correction of, in revision, 43.
- of clauses and phrases, 144.
- parallel, 49.
- , shift of, in sentence, 43.
- unfinished, 43.
- weak, passive, 56-58.
- , words or phrases without, 42.
- Contractions, colloquial, 71.
- Contradictory statements in notes, 102.
- Contrast, development of paragraph by, 62.
- Conversation, paragraphing of, 61.
- Co-ordinate, definition, 47.
- Co-ordinate topics, indentation of, 108.
- Co-ordinating conjunction as sentence connective, 47.
- Co-ordinating connectives, list of, 47-48.
- Copula, 149.
- Correct paragraphing and logical thinking, 61.
- Correlation, in outline, how obtained, 108.
- of ideas by outlining, 107.
- Correlatives, weak use of, 39, 40.
- , *whether . . . or*, 40.
- Couplet, 130.
- , heroic, 130.
- Couplets of synonymous words, 59.

A GUIDE TO GOOD ENGLISH

Courtesy in expression of commands, 37.
Cunning, 74.
Cute, 74.

D

Dactyl, definition, 124.
 Dactylic lines, 127.
 Dangling clauses, exercises, 167, 168.
 Dangling participle, 50.
 Dash, use of, 12.
 —, with colon in salutation of letters, 84.
 Date line, of business letter, 87.
 — of letter, 82.
 — written in figures, 90.
 Dates, how written, 33.
 Days, names of, capitalization, 18.
de in proper names, capitalization, 19.
 Declarative clauses in interrogative or exclamatory sentence, 6.
 Declarative sentence, defined, 150.
 —, punctuation of, 5.
 Definition, development of paragraph by, 62.
 Definition of terms in brief, 113, 115.
 Definitions, adverbial clause for predicate noun in, 43.
 Degree of adjectives, 143.
 Deity, words standing for the name of, 17.
Demean, 74.
 Demonstrative pronouns, 142.
 Dependent clause, definition, 147.
 Details, irrelevant in sentence, 52.
 Development of paragraph from topic sentence, 62.
di in proper names, capitalization, 19.
 Diagram of brief, 116.
 — of process of argumentation, 116.
 Diction, 67-81.

Diction, bad taste in, 71.
 —, errors in, alphabetical list, 72-81.
 —, stilted, affected, artificial, 71.
 Dictionaries as sources of material, 98.
 Dictionary, caution in use of, 1, 2.
 —, consult for syllabication, 27.
 —, use of, 21, 22.
Different from, not *than*, 74.
 Dilution, effect of, in sentence, 59.
 Dimeter, anapestic, 128.
 —, dactylic, 127.
 —, trochaic, 125, 127.
 Direct discourse, definition, 38, *n*.
 Direct quotation, as object of verb of saying, 13.
 —, punctuation, 13.
dis- added without change, 25.
 Disagreement of subject and verb, 43.
 "Display of the verbal wardrobe," 71.
 Division of words, 27-30.
 Double notation in outlines, 110.
Doubt that, not *what*, 74.
 Draft, first, 2.
 Drama, quotations from, punctuation, 14.
Due to, 40, 73.

E

e, silent before a suffix, 23, 24.
Each other, 74.
 Ease in paragraph obtained by connectives, 64.
ei and *ie*, spelling of words in, 22.
Either, 75.
 Elegiac stanza, 132.
Element, 75.
 Elements of the sentence, 147.
 Emphasis, acquired by repeated word, 53, 54.
 —, definition, 53.
 — on beginning of sentences, 53.

INDEX

- Emphasis, on end of clause, 53.**
 —, faults in, arising from loose sentence structure, 44.
 — given by stress and pause, 53.
 — helped by balance and antithesis, 55.
 — on idea by giving it space, 66.
 — of loose sentence improved, 54.
 — in the paragraph, 66.
 — in the sentence, 53-58.
 — from short paragraph in narration, 61.
 — in verse, 122.
 — on word out of normal order, 55, 56.
- Emphatic places in sentence, 53.**
Emphatic words in emphatic places, 53.
Encyclopedia as source of material, 93.
End of clause emphatic, 53.
End of sentence emphatic, 53.
English, examples of faulty, 172-180.
English literature, notes on recitations in, 103.
Enthuse, 75.
Equally as, 75.
Errors in diction alphabetically arranged, 72-81.
Esquire, position of, 84.
etc., proper form of abbreviation, 32.
 —, use of, 75.
Events, names of, capitalization, 18.
Evidence, development of paragraph by, 62.
 — in the brief, 116, 117.
Examples, development of paragraph by, 62.
 — of faulty English, 172-180.
Exclamatory sentence, defined, 150.
 —, punctuation, 6.
Exercises, classified, 165-171.
- Exercises, for practice of versification, 128, 129.**
 — in punctuation of miscellaneous sentence, 170, 171.
Exeunt, 75.
Exhortations, subjunctive in, 156.
Exit, 75.
Explanation, development of paragraph by, 62.
 — not evidence, 117.
Exposition, method of finding introduction in, 111, 112.
 —, purpose of introduction in, 111.
Expository outline, 107-112.
 —, introduction, 111.
Expressions, much-used, trite, 67-69.
- F
- Factor, 75.*
Fact to be distinguished from theory in notes, 102.
Facts admitted by both sides in brief, 115.
Father, 75.
Faulty English, examples, 172-180.
Feet, in verse, how named, 123.
 —, kinds of, in verse, 123-125.
Feminine ending, 126.
Figurative language, 69.
Figures of speech, 69.
Figures, numerical, use of, 33, 34.
Final consonant, when doubled before suffix, 24.
Final *y* before a suffix, 25.
 "Fine writing," 71.
Finite verb defined, 145, 146.
Fitzgerald, stanza of the "Rubaiyat," 132.
Five-line stanzas, 132.
Fix, 75.
Fold, joined without hyphen, 30.
Foot, in verse, definition, 122.
Foot-notes, form of, 95.
 —, references in, 95.

A GUIDE TO GOOD ENGLISH

- Foreign languages, notes on recitations in, 103.
 —, trite phrases in, 69.
 Foreign proper names, capitalization, 19.
 Foreign words and phrases in Italic, 15.
 Foreign words, list of those not Italicized, 15.
 Form of business and personal letters, 82-85.
 Form of references, 94, 95.
 Formal invitations, 86.
 Formal references, in the text, 95.
 — in foot-notes, 95.
 Formal replies to invitations, 86.
 Forms of complimentary close, for business letters, 84.
 — for personal letters, 85.
 Four-line stanza, 131.
 Free verse, 136, 137.
Friend in salutations of letters, 83.
Further, 75.
 Future action, how expressed, 36-38.
- G
- Generalities, 69.
 General references, 94.
 General reference books, 98.
 Geographical sections, capitalization, 17.
Gerund, defined, 146.
 — distinguished from participle, 158.
 — modified by possessive noun, 40.
 —, syntax of, 158.
Go, 76.
Good and, 76.
 Good use, definition, 1.
 —, principle of, 1.
 —, result of violation of, 2.
 — set down in negative terms, 1.
Got, 76.
 Government and its branches, capitalization, 19.
- Grammar and idiom, distinction between them, 35.
 Grammar, definition, 138.
 —, outline of, for review, 138-158.
 Group of syllables, the foot, 122.
Guess, 76.
- H
- Had liefer*, 155.
Had rather, 155.
 Hackneyed metaphors, 70.
 Hackneyed quotations, 68.
Handicap, 76.
 Hanging indention, 108.
Hardly, 76.
He, inflection, 142.
 Headings and subheadings, outline composed of, 107.
 —, indention of, in outline, 108.
 —, main, in outline, phrasing of, 108.
 — of chapters or paragraphs, 98.
 —, subordinate, in outline, phrasing of, 108.
Healthful, 77.
Healthy, 77.
Her, 77.
 "Heroic Couplet," 130.
Herself, use of, 39.
 Hexameter, dactylic, 127.
 —, iambic, 126.
 —, trochaic, 127.
Himself, use of, 39.
 Honesty in written work, 93.
Home, 77.
Honorable, 79.
House, 77.
 How to find material, 96.
 Hyphen, use of, 28-30.
- I
- I* capitalized, 18.
 —, inflection of, 142.
 Iamb, definition, 123.
 Iambic lines, examples, 126.

INDEX

- Iambic pentameter, practice in writing, 128, 129.
 Iambus, definition, 123.
 Idea, emphasized by giving it space, 66.
 ——— repeated in paragraph, 58.
 ———, too many words for, 59.
 Ideas, correlation by outlining, 107.
 ———, preservation by outlining, 107.
 ———, subordination of, in note-taking, 101.
 Idiom, defined, distinguished from grammar, 35.
 Idiomatic indefinite expressions, 39.
ie and *ei*, spelling of words in, 22.
 Illegible handwriting in note-taking, 100.
 Illegibility, 3.
 Illustrations, development of paragraph by, 62.
 Imperative sentence defined, 150.
 Impersonal letters, 86.
 Implied condition, 155.
 Implied verb, after conjunction, 41.
 Impropriety, defined, 35.
 Inaccuracy in note-taking, 101.
 Incomplete analysis in outlines, 110.
 Incomplete thought indicated in paragraphing, 61.
 Indefinite expressions, idiomatic, 39.
 Indefinite pronouns, 143.
 Indented line, quotation marks at beginning of, 14.
 Indentation, hanging, 108.
 ——— of headings in outline, 108.
 ——— in note-taking, 102.
 ——— of paragraphs, 3.
 Independent clause, definition, 147.
 Index, how to use, 97, 98.
 ——— to periodical literature, 97.
 ——— to books, 97, 98.
 Indicative mode, definition, 145.
 ——— in concessions, 156.
 Indirect discourse, definition, 38, *n.*
 ———, use of future auxiliaries in, 38.
 Indirect object, 148.
 ——— in change from active to passive, 157.
Individual, 77.
 Infinitive, defined, 146.
 ——— "split," 40.
 ———, substantive characteristics of, 157.
 ———, syntax of, 157, 158.
 ———, *to* as sign of, 158.
 ——— used to express purpose or result, 157, 158.
 ———, verbal and substantive in nature, 157.
 ———, verbal characteristics of, 157.
 Inflection, 140-146.
 ———, definition, 138.
 ——— of nouns, 140, 141.
 ——— of personal pronouns, 142.
 ——— of pronouns, 141-143.
 ——— of verbs, 144-146.
 Informality of effect of loose sentence, 44.
 "In Memoriam," stanza of, 132.
 "In reply would say," 84, 87.
 Inspired language, future auxiliaries in, 37, 38.
 Intensive and reflexive pronouns, use of, 39.
 Intensive pronouns, 143.
Inter joined without hyphen, 30.
 Interjection defined, 140.
 Internal punctuation of sentences, 6-15.
 Internal rhyme, definition, 123.
 Interpolated and parenthetical expressions, punctuation of, 12.
 Interrogation mark for interrogative sentence, 6.
 Interrogative pronouns, 143.

A GUIDE TO GOOD ENGLISH

- Interrogative sentence, defined, 150.
 —, punctuation, 5.
 Intransitive verb defined, 148.
 Introduction to brief, 114, 115.
 — in exposition, method of finding, 111, 112.
 — in expository outline, 111.
 —, purpose of in exposition, 111.
 Invitations, formal, 86.
 Irregular comparison of adjectives, 144.
 Irrelevant details in sentence, 52.
 Irrelevant matter, exclusion of from brief, 115.
 -ish, color-adjectives in, 29.
It, in idiomatic indefinite expressions, 39.
 — incorrectly used without antecedent, 38.
 —, inflection, 140.
 — with impersonal verbs, 77.
 —, possessive of, 77.
 Italian sonnet, 135.
 Italic, use of, 14, 15.
- J
- James I., stanza of, 133.
 Jotting, topical, not trustworthy, 107.
- K
- Keats, sonnet of, 135, 136.
Kind limited by *this* or *that*, 39.
Kind of, 77.
 Kinds, of feet in verse, 123-125.
 — of lines in verse, 125-128.
 — of sentences (grammatical), 150.
 — of stanzas, 130-136.
- L
- la* in foreign proper names, capitalization, 19.
 Language, figurative, 69.
 Latin prefixes, list of, joined without hyphen, 30.
- Lay*, 77.
 —, exercise in the use of, 165.
 Legibility of notes, 102.
Liefer, 155.
Lest, subjunctive in clauses introduced by, 156.
 Letter, business, form of salutation for, 83.
 —, date line of, 82.
 —, signature of, 85.
 Letters, abbreviations in, 84.
 —, business, examples discussed, 86-90.
 —, impersonal, 86.
 —, personal, forms of complimentary close for, 85.
 —, punctuation of salutation, 84.
 —, quoted, punctuation, 14.
 —, salutations of beginning with *My*, 83.
 Letter-writing, 82-90.
Liabile, 73.
Liabile for, 73.
Liabile to, 73.
 Library, how to use, 96, 97.
Lie, 77.
 —, exercises in the use of, 165.
Like, 77.
 — joined without hyphen, 30.
 Line in verse, definition, 122.
 Lines, anapestic, 128.
 —, dactylic, 127.
 —, notes on, made on cards, 103.
 —, poetic, how named, 125.
 —, spacing of, 3.
 — of verse, kinds of, 125-128.
 List, alphabetical, of errors in diction, 72-81.
 — of words often misspelled, 25, 26.
 Literature, notes on recitations in, 103.
 Local usage, 2.
 Long meter, 131.

INDEX

Long stanzas, 133-135.
 Long vowels do not occur before
 double consonants, 24.
 Loose-leaf note-book, 99.
 Loose sentence, definition, 44.
 —, emphasis of, how improved,
 54.
 -ly added without change, 24.

M

Mad, 78.
Madam in salutations of letters
 83.
Madame capitalized, 20.
 Magazines, names in Italic, 15.
 Main heading in outline, phras-
 ing of, 108.
 Manuscript, 3, 4.
 Margins, 3.
 Mass. *See* Emphasis.
 Material, collecting, 93-106.
 —, how to find, 96.
May, tense of in clauses of pur-
 pose, 153.
 Measure of verse, 121.
Mention, 72.
Messrs. in salutations of letters,
 83.
 Metaphor, definition, 69.
 —, mixed, 69, 70.
 Metaphors, hackneyed, 70.
 Meter, definition, 121.
 —, time part of, 122.
 Method of finding introduction in
 exposition, 111, 112.
 Metric system, abbreviations
 used in, 32.
Might, tense of, in clauses of pur-
 pose, 153.
mis- added without change, 25.
 Misspelled words, list of, 25, 26.
 Misspelling, habitual, overcom-
 ing of, 21.
 Mixed metaphor, 70.
 Mode, indicative, 145.
 —, subjunctive, 145, 154-157.
 —, syntax of, 154-157.
 — of verb, 145.

Modifiers, not restrictive, punc-
 tuation, 10.
 — of object, 148.
 — of subject and predicate,
 147.
 Modifying clauses, 9-10.
 —, definition, 9.
 —, punctuation, 10.
 Monosyllabic words, effect of,
 unnecessary, 59.
Monsieur capitalized, 20.
 —, when abbreviated, 31.
My, salutations of letters begin-
 ning with, 83.
 Myself, use of, 39.

N

Namely, quotations introduced
 by, 14.
 Names, capitalization of, 18, 19.
 — of army and divisions, 19.
 — of days, 18.
 — of important events and
 periods, 18.
 — of foreign proper names,
 19.
 — of government and branch-
 es, 19.
 — of political parties, 19.
 — of seasons, 18.
 — of States, when abbreviated,
 31.
 — of States, proper abbrevia-
 tions for, 31.
 Narration, emphasis in, 61.
Navy, capitalization, 20.
Nerve, 78.
-ness, added without change,
 24.
 Newspapers, faulty English of, 1.
 —, names of, in Italic, 15.
 Nominative predicate, 148.
 Non-restrictive clauses, 9-10.
 —, definition, 9.
 —, exercises in punctuation of
 170.
 —, punctuation, 10.

A GUIDE TO GOOD ENGLISH

- Normal order, clauses or sentence elements out of, 8.
 —, word out of, 55, 56.
Northerner capitalized, 18.
 Notation, double, in outlines, 110.
 — to indicate correlation in outline, 108, 109.
 — in outlines, importance of single system, 109.
 — in outlining, method of, 108, 109.
 —, purpose in outlining, 107.
 Note-book, loose-leaf, 99.
 Notes, numbering pages of, 106.
 — on recitations made on cards, 103.
 Note-taking, 98-106.
 —, abbreviations and symbols, in, 102.
 —, carelessness and dishonesty in, 93.
 —, consistency and accuracy in, 106.
 —, illegible handwriting in, 100.
 —, inaccuracy in, 100, 101.
 —, indention in, 102.
 — on lectures, 100-103.
 —, paragraphing in, 101, 102.
 —, prevalent faults in, 100.
 — on reading, 104-106.
 — on reading, form of references in; example, 105.
 — on recitation; example, 104.
 — on recitations, 103, 104.
 — on recitations in literature, 103.
 —, references in lectures, 103.
 —, subordination of ideas in, 101, 102.
 —, theory to be distinguished from fact, 102.
 —, topic sentence in, 101.
 —, transitions, connectives, and summaries in, 102
 —, unintelligible abbreviations in, 100.
- Note-taking, use of cards or slips in, 99-105.
 —, value of legibility in, 102.
 Noun, in absolute construction, 158.
 —, abstract, 138.
 —, collective, agreement of verb with, 151.
 —, common, 138.
 —, concrete, 138.
 —, defined, 138.
 — hyphenated to name of color, 29.
 —, inflection of, 140, 141.
 —, personified, capitalization, 18.
 —, possessive modifying gerund, 40.
 —, proper, 138.
 —, verbal, 146.
 —, verbal, gerund as, 158.
 —, verbal, infinitive as, 157.
 Noun-compound, 28.
 Number of verb, 145.
 —, agreement of verb with subject in, 151.
 Number of words too great for idea, 59.
- O
- O* capitalized, 18.
 Object, cognate, 149.
 —, indirect, 148.
 —, indirect, in change from active to passive, 157.
 —, modifiers of, 148.
 — of participle, 158.
 — of preposition in objective case, 41.
 — of preposition distinguished from subject of implied verb, 41.
 — of verb in objective case, 40.
 — of verb, defined, 147.
 Objective case, for object of verb, 40.
 —, for object of preposition, 41.

INDEX

- Obsolete**, 2.
Octave of sonnet, 135.
Omission of words in letter-writing, 84.
Omissions in quotations, indication of, 105.
Omitted conjunction, punctuation, 7.
Omitted words, punctuation, 13.
One another, 74.
Only, 78.
Or, omitted with *whether*, 40.
Order of adjectives, significance in punctuation, 11.
 —, normal, word out of, 55, 56.
Organizing material, 107-118.
Origin of question, in brief, 115.
Ottava Rima, 135.
Outline, argumentative, 112-118.
 —, expository, 107-112.
 —, clearness in, how obtained, 108.
 —, connectives in, 110, 111.
 —, correlation in, 108.
 —, double notation in, 110.
 —, expository introduction, 111.
 —, incomplete analysis in, 110.
 —, indention of co-ordinate topics in, 108.
 —, indention of headings in, 103.
 —, method of notation in, 108, 109.
 —, parallel phrasing in, 108.
 —, phrasing of subheading in, 108.
 —, phrasing of main heading in, 108.
 —, position and notation of headings, 107.
 —, purpose and value of, 107.
 —, value of, 107.
Outlining, 107-118.
- P**
- Pages added, numbering of**, 106.
 — of notes, numbering of, 106.
- Paradigm of strong verb**, 160-164.
Paragraph, clearness and ease obtained by connectives, 64.
 —, coherence of, 64-66.
 — coherence, relation to unity, 64.
 —, connectives in, 64.
 —, development of, by, 62.
 —, emphasis in, 66.
 — of one sentence, 61.
 —, position of topic sentence in, 66.
 —, quoted, punctuation of, 14.
 —, repetition of idea in, 58.
 —, short, for emphasis in narration, 61.
 —, summarizing sentence of, 64.
 —, transition, of one sentence, 61.
 —, unity of, 63, 64.
 —, whole composition written as, 63.
Paragraphing, 61-66.
 —, correct, 61.
 —, incorrect, indication of incomplete thought, 61.
 — in note-taking, 101, 102.
Paragraphs, connectives between, 65.
 —, spacing of, 3.
 —, transitions between, 65.
Parallel construction, 49.
Parallel phrasing in outline, 108.
Parallel structure, 49.
Parenthesis, use of, 12.
Parenthetical expressions, punctuation, 12.
Participle, in absolute construction, 158.
 —, adjective nature of, 158.
 —, dangling or suspended, unattached to noun, 50.
 —, defined, 146.
 —, direct object of, 158.
 —, distinguished from gerund, 158.

A GUIDE TO GOOD ENGLISH

- Participle, syntax of, 158.
 —, verbal nature of, 158.
- Parties, political, names capitalized, 19.
- Parts of the brief, 114-116.
- Parts, principal, of verb, 146.
- Parts of speech, 138-140.
 —, clauses and phrases as, 144.
 — named, 138.
- Passive construction, how to avoid, 56, 57.
 —, objections to, 57, 58.
- Passive voice, change to, from active, 157.
 —, defined, 145.
- Passive, weak construction, 56-58.
- Pause, emphasis given by, 53.
- Pencil, MS. written in, 4.
- Pentameter, anapestic, 128.
 —, dactylic, 127.
 —, iambic, 126.
 —, iambic, practice of, 128, 129.
 —, trochaic, 127.
- Per*, 79.
- Per cent.*, form of expression with, 34.
- Period at end of declarative sentence, 5.
- Periodic sentence, definition, 44.
- Periodic structure of sentence gives coherence, 45.
- Periods, names of, capitalization, 18.
- Periods of time, how written, 33, 34.
- Person, agreement of verb in, 152.
 —, of pronouns, definition, 141.
 —, of verb, 145.
- Personal letters, 82-85.
 —, forms of complimentary close for, 85.
- Personal pronouns, inflection, 142.
- Personified nouns, capitalization, 18.
- Personified qualities, capitalization, 18.
- Petrarchan sonnet, 135.
- Phrase, definition, 147.
- Phrases, foreign, in Italic, 15.
 —, not restrictive, punctuation, 10.
 —, notes on, made on cards, 103.
 — as parts of speech, 144.
 —, trite, 67, 68.
 —, trite, in foreign languages, 69.
 — and words without construction in the sentence, 42.
 — and words to be put in Italic, 15.
- Phrasing, parallel, in outline, 108.
- Places, emphatic, in sentence, 53.
- Platitudes, 69.
- Plural, formation of, 23.
 —, words in *o*, 23.
 —, words in *quy* and *y*, 23.
- Poetry, capitalization, 16.
 —, nature of, 121.
 —, punctuation of quotations from, 14.
- Points of the compass, capitalization, 17.
 —, how hyphenated, 30.
- Political parties, names capitalized, 19.
- Position of headings in outline, 107.
- Position of topic sentence in paragraph, 66.
- Positive degree of adjectives, 143.
- Possessive adjective, 142, *n*.
- Possessive noun modifying gerund, 40.
- Possessive pronoun, 142, *n*.
- Prayers, subjunctive in, 156.
- pre* joined without hyphen, 30.
- Predicate adjective, 148.
- Predicate, definition, 147.
 —, modifiers of, 147.
 — nominative, 148.
 — noun, adverbial clause incorrectly used for, 43.

INDEX

- Prefixes added without change,** 25.
Preposition, defined, 139.
 — not capitalized in titles, 16.
 —, object of, in objective case, 41.
 —, object of, distinguished from subject of implied verb, 41.
 —, redundancy of in common phrases, 60
Pretty for rather, 79.
Principal parts of verb, 146.
Printers' rules for division of words, 27.
Promise, future auxiliary in, 36.
Pronoun, in absolute construction, 158.
 —, defined, 138.
 — *I* capitalized, 18.
 —, possessive, 142, *n.*
 —, referring to implied noun, 50, 51.
Pronouns, antecedents of, exercises, 167.
 —, cases, exercises in, 166.
 —, classification and inflection, 141-143.
 —, demonstrative, 142.
 —, gender of, defined, 141, 142.
 —, indefinite, 143.
 —, indefinite and reflexive, use of, 39.
 —, intensive, 143.
 —, interrogative, 143.
 —, not to be omitted in letter-writing, 84.
 —, person of, defined, 141.
 —, personal, inflection, 142.
 —, reflexive, 143.
 —, relative, 142.
 "Proof-reader's eye," 2.
Proper names, foreign, capitalization, 19.
Proper noun, 138.
Prophetic language, future auxiliaries in, 37, 38.
Proposition, 79.
Proposition, in argument, 112, 113.
Prosody, 121-137.
Proverbs, 69.
Punctuation, 5-15.
 — an aid to expression, 5.
 — of complex sentences, 8, 9.
 —, compound sentences, exercises, 169.
 —, where conjunction is omitted, 7.
 — of declarative sentence, 5.
 — of exclamatory sentence, 6.
 —, internal, of sentences, 6-15.
 — of interpolated and parenthetical expressions, 12.
 — of interrogative sentence, 5.
 —, long, complex subject, 8.
 — of modifying clauses, 10.
 — of non-restrictive modifiers, 10.
 — of quotation within quotation, 14.
 — of quotations, 13, 14.
 — in quotations, accuracy in copying, 105.
 — of quotations from drama, 14.
 — of quoted letters, 14.
 — of quoted paragraph, 14.
 — of quoted stanza, 14.
 — of restrictive adjective, 10.
 — of restrictive and non-restrictive clauses, 9.
 — of restrictive and non-restrictive clauses, exercises, 170.
 — of salutation of letters, 84.
 — of sentence containing declarative with interrogative or exclamatory clauses, 6.
 — of simple sentences, 8.
 —, terminal, 5.
 —, test by order of adjectives, 11.
 — where words are omitted, 13.
 — of words in series, 11.

A GUIDE TO GOOD ENGLISH

- Purpose, expressed by infinitive, 157, 158.
 —, subjunctive in clauses of, 156.
 —, tenses in clauses of, 153.

Q

- Qualities, personified, capitalization, 18.
 Quatrain, 131.
 Question, future auxiliary in, 36, 37.
 —, origin of, in brief, 115.
Quit, 79.
Quite, 79.
 Quotation, omission in, how indicated, 105.
 — of paragraph, punctuation, 14.
 — within quotation, punctuation, 14.
 Quotation marks, honesty in use of, 93.
 — for titles, etc., 15.
 —, use of, 14, 15.
 Quotations, accuracy in copying, 105.
 —, capitalization, 16.
 —, copied in final form, 104, 105.
 —, hackneyed, 68.
 —, punctuation, 13, 14.
 Quoted conversation, paragraphing, 61.
 Quoted letters, punctuation, 14.
quy, plural of words in, 23.

R

- Rank, comparative, of clauses, 47.
Re joined without hyphen, 30.
 Reading, note-taking on, 104-106.
Reason followed by *that*, 79.
 Recitation, note on; example, 104.

- Recitations, note-taking on, 103, 104.
 — in foreign languages, note-taking on, 103.
 Redundancy, 58.
 — of prepositions in common phrases, 60.
 Reference books, general, 98.
 References, to be carefully noted in lectures, 103.
 —, general, 94.
 —, form of, 94, 95.
 —, form of, in notes on reading, 105.
 —, example, 105.
 — in the text, 95.
 — in foot-notes, 95.
 —, specific, 95.
 —, vague and informal, 95.
 Reflexive pronouns, 143.
 Reflexive and intensive pronouns, use of, 39.
 Relationship between clauses, 44-51.
 Relationship between head and subhead in brief, 112.
 Relative clause always subordinate, 49.
 Relative clause, incorrectly joined by co-ordinating connective, 48.
 Relative pronouns, 142.
 Repeated word, emphasis on, 53, 54.
 —, remedy for, 54.
 Repetition, 58-60.
 — of idea in paragraph, 58.
 — of word in sentence, 58.
 Replies to formal invitations, 86.
 Restrictive adjective, punctuation, 10.
 Restrictive clauses, 9-10.
 —, definition, 9.
 —, punctuation, 10.
 —, punctuation, exercises, 170.
 Result, expressed by infinitive, 157, 158.

INDEX

Reverend, 79.
 Revision, 2.
 — for correction of connectives, 46-47.
 — of constructions, 43.
 Rhyme, definition, 123.
 — scheme of sonnet, 135.
 Rhythm, definition, 121.
 Rime Royal, 133.
 Roman numerals, as abbreviations, 32.
 —, use of, in outlining, 108.
 -room, words in, how hyphenated, 30.
 "Rubaiyat," stanza of, 132.
 Rules for spelling, 22-25.

S

Said, meaning "already mentioned," 79.
 Salutation, form of, for business letters, 83.
 Salutations of letters, beginning with *My*, 83.
 —, punctuation of, 84.
Same for *it* in letters, 88.
Same as, 80.
Same as a pronoun, 80.
 Sayings, trite, 69.
 Scansion of verse, 122.
 Seasons, names of, capitalization, 18.
 Sections, geographical, capitalization, 17.
Seldom with *ever* and *never*, 80.
Self joined with hyphen, 30.
 Semicolon, between clauses, 7.
 — in series of words, 11.
 Sentence, absolute construction in, 49, 50.
 —, adverbial clause for predicate noun in, 43.
 —, "and which" construction of, 49.
 —, arrangement of, for climax, 54, 55.
 —, beginning of emphatic, 53.

Sentence, capitalization, 16.
 —, classification according to structure, 150.
 —, clause standing as, 42.
 —, coherence of, 45.
 —, coherence destroyed by dangling participle, 50.
 —, colloquial effect of loose structure, 44.
 —, "comma," 42.
 —, compound, definition, 151.
 —, compound, exercises in punctuation of, 169.
 —, compound, internal punctuation of, 6, 8.
 —, complex, definition, 151.
 —, complex, punctuation, 8, 9.
 —, connectives, 47, 48.
 —, declarative, defined, 150.
 —, declarative, punctuation of, 5.
 —, definition, 146.
 —, disagreement of subject and verb in, 43.
 —, effect of unnecessary words in, 59.
 —, elements of, 147.
 —, elements out of normal order, 8.
 —, emphasis helped by balance, 55.
 —, emphasis helped by antithesis, 55.
 —, emphatic places in, 53.
 —, end of emphatic, 53.
 —, exclamatory, defined, 150.
 —, exclamatory, punctuation of, 6.
 —, faults in arising from looseness, 44.
 —, imperative, defined, 150.
 —, informality of loose structure, 44.
 —, interrogative, defined, 150.
 —, interrogative, punctuation of, 5.
 —, irrelevant details in, 52.

A GUIDE TO GOOD ENGLISH

- Sentence, lacking unity, remedy for, 52.
- , loose, definition, 44.
- , loose, emphasis improved, 54.
- , loose, not emphatic, 44.
- , looseness of structure, 44.
- , needless shift of construction in, 49.
- , needless shift of subject in, 52.
- , not to begin with figures, 33.
- , a paragraph long, 61.
- , parallel structure of, 49.
- , periodic, definition, 44.
- , periodic structure of, 45.
- , predicate of, definition, 147.
- , rank of relative clause in, 49.
- , relationship between clauses of, 44-51.
- , repetition of word in, 58.
- , shift of construction in, 43.
- , simple, defined, 150.
- , simple, punctuation of, 8.
- , subject of, definition, 147.
- , summarizing, of paragraph, 64.
- , suspense of meaning of, 44.
- , topic, development of paragraph from, 62.
- , topic, in note-taking, 101.
- , topic, position of, in paragraph, 66.
- , topic, relation to paragraph unity, 63, 64.
- , unfinished constructions in, 43.
- , unity of, 45.
- , unity lost in series of clauses joined by *ands*, 53.
- , violation of unity in, 51-53.
- , words or phrases without construction in, 42.
- , written as a clause, 42.
- Sentences, 42-57.
- , exercises in punctuation of, 170.
- , internal punctuation of, 6-15.
- , kinds of (grammatical), 150.
- , spacing of, 3.
- , terminal punctuations of, 5.
- Sequence of tenses, 152-154.
- Series, words in, punctuation, 11.
- Sestet of sonnet, 135.
- Set*, 80.
- Set*, exercises in the use of, 165, 166.
- Seven-line stanza, 133.
- Shakespearian sonnet, 135.
- Shall*, exercises in the use of, 166.
- and *will*, use of, 36-38.
- She*, inflection, 142.
- Shift of construction in sentence, 49.
- Shift of subject in sentence, 52.
- Ships, names in Italic, 15.
- Short meter, 131.
- Short sentences, complex, punctuation, 8.
- , compound, punctuation, 7.
- Short vowels, before single consonants, 24.
- , before double consonants, 24.
- Should*, use of to express futurity, 36, 38.
- , tense in clauses of purpose, 153.
- Signature of letter, position of, 85.
- , form of, 85.
- Signor* capitalized, 20.
- Silent *e*, when dropped before suffix, 23.
- , when retained before suffix, 24.
- Simile, definition, 69.
- Simple futurity, defined, 36.
- , how expressed, 36-38.
- Simple sentence, defined, 150.

INDEX

- Simple sentences, punctuation of, 8.
- Singleness of thought and structure of sentence, 44.
- Sit*, 80.
- , exercises in the use of, 165, 166.
- Six-line stanzas, 133.
- Sizes of books, abbreviations of names of, 32.
- Slang, 2, 70.
- Slangy abbreviations, 70.
- So . . . as*, 73.
- So*, weak use of, 39, 40.
- Society*, capitalization, 20.
- Solecism, defined, 35.
- Sonnet, 135, 136.
- Sort of*, 77.
- Sources of material, acknowledgment of, 94.
- Southerner* capitalized, 18.
- Space given to idea for emphasis, 66.
- Spacing, 3.
- Speaker, paragraph to each in conversation, 61.
- Speakers and writers, best, 1.
- Special issue, 113, 115.
- Speech, figures of, 69.
- , parts of, 138-140.
- Spelling, 21-26.
- in copying quotations, 105.
- , exercises in, 171.
- , rules for, 22-25.
- Spenserian stanza, 134.
- "Split infinitive," 40.
- Spondee, definition, 124.
- Stacks, of library, 96.
- Stanza, in blank verse, 136.
- of Burns, 133.
- , Chaucerian, 133.
- , definition, 122.
- , elegiac, 132.
- , five-line, 132.
- , four-line, 131.
- of "In Memoriam," 132.
- , kinds of, 130-136.
- , long, 133-135.
- Stanza, punctuation of quoted, 14.
- of the "Rubaiyat," 132.
- , seven-line, 133.
- , six-line, 133.
- , Spenserian, 134.
- Stanzas, three-line, 130.
- Start*, 80.
- State*, capitalization, 19.
- Statements, contradictory in notes, 102.
- States and Territories, names of, when abbreviated, proper abbreviations for, 31.
- Stilted diction, 71.
- Stress, emphasis given by, 53.
- in verse, 122.
- Strong verb, definition, 145.
- , paradigm of, 160-164.
- Structure of brief illustrated, 114.
- Structure, parallel, 49.
- Sub* joined without hyphen, 30.
- Subheading in outline, phrasing of, 108.
- Subject catalogues, 96.
- Subject, complex, punctuation, 8.
- , disagreement with verb, 43.
- of implied verb distinguished from object of preposition, 41.
- , modifiers of, 147.
- of sentence, definition, 147.
- , shift of, in sentence, 52.
- Subjunctive, in clauses introduced by *before*, *lest*, *that*, *until*, 156.
- in clauses of purpose, 156.
- in concessions, 156.
- in conditions, 154, 155.
- in exhortations, 156.
- mode, 145.
- in prayers, 156.
- , use of, 154-157.
- in wishes, 156.
- Subordinate clauses, restrictive, punctuation of, 10.
- Subordinating connectives, list of, 47-48.

A GUIDE TO GOOD ENGLISH

- Subordination of ideas in note-taking, 101.
- Substantive, 138, 139
- "Substitution" in verse, 124, 125.
- Such*, weak use of, 39, 40.
- Suffix, added to words in *y*, 25.
- beginning with a vowel, 23.
- beginning with consonant, 24.
- Suffixes added without change, 24.
- Summaries in note-taking, 102.
- Summarizing sentence of paragraph, 64.
- Super* joined without hyphen, 30.
- Superlative degree of adjectives, 143.
- Suspended participle, 50.
- Suspense of meaning in sentence, 44.
- Syllabication, 27-30.
- Syllable, unaccented, line ending in, 126.
- Syllables, group of, the metrical foot, 122.
- Symbols in note-taking, 102.
- Synonymous words in couplets, 59.
- Syntax, 146-158.
- , definition, 138.
- of the verb, 151-158.
- T
- Table of contents, use of, 98.
- Take and*, 80.
- Tautology, 58-60.
- Team*, 80.
- Tend*, 80.
- Tennyson, stanza of "In Memoriam," 132.
- Tense of verb, 145.
- Tenses, sequence of, 152-154.
- of verb, syntax, 152-154.
- Terminal punctuation for all sentences, 5.
- Terms, definition of, in brief, 113, 115.
- Terza rima*, 130.
- Tetrameter, anapestic, 128.
- , dactylic, 127.
- , iambic, 126.
- , trochaic, 127.
- Textual notes made on cards, 103.
- That*, after *reason*, 73.
- limiting *kind*, 39.
- omitted with correlative *so*, 39, 40.
- omitted with correlative *such*, 39, 40.
- , subjunctive in clauses introduced by, 156.
- The*, when to be capitalized in titles, 17.
- The following*, quotations introduced by, 14.
- Theory to be distinguished from fact in notes, 102.
- They for everyone*, 81.
- This* limiting *kind*, 39.
- Those*, weak use of, 39, 40.
- Thou*, inflection, 142.
- Thought, incomplete, indicated by paraphrasing, 61.
- Three-line stanzas, 130.
- Time-beats of verse, correspondence with word-accent, 122, 123.
- Time of day, how written, 33.
- Time-divisions of verse, 121.
- Time-part of meter, 122.
- of verse, 122.
- Title, of character in fiction, capitalization, 19.
- , position of, 4.
- Titles, abbreviations of, 31, 32.
- , personal, capitalization of, 17.
- in quotation marks, 15.
- To* as sign of infinitive, 158.
- Topical jotting not trustworthy, 107.
- Topics, co-ordinate, indention of, 108.
- Topic sentence, development of paragraph from, 62.

INDEX

- Topic sentence, in note-taking, 101.
 —, position in paragraph, 66.
 —, relation to paragraph unity, 63, 64.
to wit, quotations introduced by, 14.
 Transition paragraph of one sentence, 61
 Transitions and connectives in note-taking, 102.
 — between paragraphs, 65
 Transitive verb defined, 148.
 Transitive verbs, change from active to passive, 157.
Transpire, 81.
 Trimeter, anapestic, 128.
 —, dactylic, 127.
 —, iambic, 126.
 —, trochaic, 127.
 Trite phrases in foreign languages, 69.
 —, list of, 67, 68.
 Trite sayings, 69.
 Triteness, 67-69.
 Trochaic dimeter, 125, 127.
 —, lines, 127.
 Trochee, definition, 123.
 Typewriter, value of, 2, 3, 106.
- U
- Unaccented syllable, line ending in, 126.
 Unaccented vowels, determination of, in spelling, 22, 23.
 Unemphatic places, words concealed in, 54.
 Unfinished constructions, 43.
 Unintelligible abbreviations in note-taking, 100.
 Unity, destroyed by needless shift of subject in sentence, 52.
 — destroyed by too many ideas in sentence, 51.
 — destroyed by too many sentences to one idea, 51.
- Unity, faults in arising from loose sentence structure, 44
 — lost when idea is divided between sentences, 51.
 — of paragraph, 63, 64.
 — of paragraph, relation to coherence, 64
 — of periodic sentence inevitable, 45.
 —, remedy for sentence lacking, 52.
 — of sentence lost in series of clauses joined by *ands*, 53.
 — of sentence, 44, 45.
 — of sentence, definition, 44.
 — of sentence, correction of faults in, 44, 45.
 — violated in sentence, 51-53.
 Unnecessary words in sentence, 59.
 Unruled paper preferable, 4.
Until, subjunctive in clauses introduced by, 156.
 Use of hyphen, compound words, 28-30.
- V
- Value of the outline, 107.
van, in proper names, capitalization, 19.
 Verbal nature of participle, 158.
 Verbal noun, 146.
 —, gerund as, 158.
 — infinitive, as, 157.
 "Verbal wardrobe," display of, 71.
 Verb, agreement in number, 151.
 —, agreement in person, 152.
 —, compound, 7.
 —, defined, 139.
 —, disagreement with subject, 43.
 —, finite, defined, 145, 146.
 — implied after conjunction, 41.
 —, inflection, 144-146.
 —, intransitive, defined, 148.
 —, mode of, 145.

A GUIDE TO GOOD ENGLISH

Verb, number of, 145.
 —, object of, 147
 —, object of in objective case, 40.
 —, paradigm of, 160-164.
 —, person of, 145.
 —, principal parts of, 146.
 —, strong, definition, 145.
 —, syntax of, 151-158.
 —, tense of, 145.
 —, tenses, syntax, 152-154.
 —, transitive, defined, 148.
 —, voice of, 145.
 —, voice, syntax, 157.
 —, weak, definition, 145.
 Verbs, auxiliary, 146.
 —, capitalized in titles, 16.
 —, of saying, with quotation as object, 13.
 —, simultaneous in time, 7.
 Verse, definition, 122.
 —, distinguished from poetry, 121.
 —, rhythmic unit of, the foot, 122.
 —, scansion of, 122.
 —, time-divisions of, 121.
 —, time-parts of, 122.
 Versification, 121-137.
 —, practice of, 128, 129.
Very as adverb and adjective, 139, *n.*
Very well, 72.
viz., quotations introduced by, 14.
 Voice of verb, 145.
 —, syntax, 157.
 Volition, defined, 36.
 —, how expressed, 36-38.
von in proper names, capitalization, 19.
 Vowel, short, before single consonant, 24.
 —, short, before double consonants, 24.
 Vowels, unaccented, determination of in spelling, 22, 23.

W

Want in the sense of *ought*, 81.
Way, 81.
 —, joined without hyphen, 30
 Weak passive construction, 56-58.
 Weak verb, definition, 145.
Went and, 76.
Whether . . . or, use of, 40.
Will, exercises in the use of, 166.
 —, use of, 36-38.
 Wishes, subjunctive in, 156.
 Words, capitalized in titles, 16.
 —, compound, 28-30.
 —, as different parts of speech, 140.
 —, division of, 27-30.
 —, emphatic, in emphatic places, 53.
 —, foreign, in Italic, 15.
 —, grammatically classified, 138.
 —, list of commonly hyphenated, 29-30.
 —, notes on, made on cards, 103.
 —, often misspelled, 25, 26.
 —, omitted in letter-writing, 84.
 —, omitted, punctuation, 13.
 —, out of normal order emphatic, 55, 56.
 —, and phrases to be put in Italic, 15.
 —, or phrases without construction in sentence, 42.
 —, repeated, concealed in unemphatic places, 54.
 —, repetition of, in sentence, 58.
 —, in series, punctuation, 11.
 —, spacing of, 3.
 —, standing for the name of the Deity, capitalization of, 17.
 —, synonymous in couplets, 59.
 —, too many for the idea, 59.
 —, unnecessary in sentence, 59.

INDEX

<i>Would</i> , use of, to express futurity, 36, 38	<i>You</i> , indefinite, 81.
Writers and speakers, best, 1.	——, inflection, 142.
	<i>Yourself</i> , use of, 39.
Y	&
<i>y</i> , final before suffix, 25.	&, use in firm names, 31.
——, plural of words in, 23.	&c for etc., 32.

THE END

This book is DUE on the last date stamped below.

DEC 10 1948

REC'D MED

RENEWAL MAY 22 1964

MAY 8 1964

JRL FEB 25 1977

FEB 24 1977

REC'D LD-URE

MAY 23 1986

REC'D LD-URE

ORION APR 28 '80

APR 28 1980

Form L9-25m-8,'46(9852)444

THE LIBRARY
UNIVERSITY OF CALIFORNIA
LOS ANGELES

University of California, Los Angeles



L 006 013 184 4

UC SOUTHERN REGIONAL LIBRARY FACILITY



AA 000 352 177 0

